THE PORTRAYAL OF THE NEGRO IN AMERICAN PAINTING

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THE BOWDOIN COLLEGE MUSEUM OF ART

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FOREWORD • During the last few years no segment of our population has come to play a more eventful role in our national life than the American Negro. For this reason and because of the growing interest in the history of the Negro in America, the Bowdoin College Museum of Art has organized this exhibition of eighty American paintings, spanning a period of two and a half centuries, in which the Negro is portrayed.

An attempt was made to choose works for the exhibition which would represent as many different phases of American painting as possible, with special emphasis on pertinent examples by the leading artists of each period. Because quality was the principal criterion in the selection of pictures, none of that vast body of primarily illustrational painting, consisting basically of anecdote and caricature, was included.

The great painters of this land have not only made a vital contribution to our cultural heritage, but they have also been among the most sensitive and penetrating observers of the life of this nation. This exhibition, therefore, is more than a survey of the history of American painting devoted to a particular theme; it is a significant social document dealing with one of the decisive issues of our time.

After seeing these eighty paintings which, despite an occasional stereotype, are so predominantly an affirmation of the dignity and individuality of the American Negro, who can believe that the scene depicted in the last picture will be the last chapter in the history of the Negro in America?

MARVIN S. SADIK Curator

ACKNOWLEDGMENTS • Since this exhibition was first conceived many months ago more than two hundred people have lent their assistance to help make it possible.

I should particularly like to thank Lloyd Goodrich, Director, and John I. H. Baur, Associate Director, of the Whitney Museum of American Art for suggesting certain pictures and for providing information about others. Miss Anna Wells Rutledge, who has made a study of the portrayal of the Negro in art over a period of many years, generously permitted me to examine the portion of her collection of photographs of this material available at her home in Charleston, South Carolina. I should also like to express my appreciation to the staff of the Frick Art Reference Library for their kind co-operation.

I wish to thank my secretary, Mrs. Dexter P. Rumsey III, for her efficiency in handling the extensive correspondence which this exhibition entailed and for her careful preparation of the manuscript of the catalogue for the printer.

For his brilliant introductory essay, I am profoundly grateful to Dr. Sidney Kaplan, Professor of English at the University of Massachusetts, a founder and former editor of *The Massachusetts Review*, who is a leading authority on the history of the Negro in American life. I am deeply indebted to Leonard Baskin for his great interest in the exhibition and for his magnificent design of the catalogue.

For one reason or another, certain important paintings were not available for the exhibition. Chief among these are: John Hesselius, *Charles Calvert and His Negro Page* (Baltimore Museum of Art); William Sidney Mount, *Eel-Spearing at Setauket* (New York State Historical Association); Eastman Johnson, *Old Kentucky Home* (New-York Historical Society); Winslow Homer, *The Gulf Stream* (The Metropolitan Museum of Art); Thomas Eakins, *Will Schuster and Blackman Going Shooting* (Yale University Art Gallery); George Bellows, *Both Members of This Club* (National Gallery of Art); and Ben Shahn, *The Welders* (The Museum of Modern Art).

For assistance in locating pictures and for supplying information, thanks are due Jay P. Altmayer; Albert K. Baragwanath, Curator of Portraits and Prints, Museum of the City of New York; Philip C. Beam, Chairman, Art Department, Bowdoin College; Mary C. Black, Director, Abby Aldrich Rockefeller Folk Art Collection; Arna Bontemps, Head Librarian, Fisk University; Anthony Bower, Managing Editor, *Art in America*; Mary Beattie Brady, Director, Harmon Foundation, Inc.; Edgar Breitenbach, Chief, Prints and Photographs Division, Library of Congress; William M. Brewer, Editor, *The Journal of Negro History*; George R. Brooks, Director, Missouri Historical Society; Mary Elizabeth C. Burnet, Museum Curator, National Gallery of Art; Helen L. Card; Marion S. Carson; Louise Catterall, The Valentine Museum; Paul A. Chew, Director, The Westmoreland County Museum of Art; Charles D. Childs, Childs Gallery; Nicolai Cikovsky, Jr.; Elizabeth Clare, M. Knoedler & Co., Inc.; John Richard Craft, Director, Columbia (South Carolina) Museum of Art; Jane des Grange, Director, Suffolk Museum; George E. Dix, Durlacher Bros.; Louisa Dresser, Curator of the Collection, Worcester Art Museum; David C.

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Gertrude Rosenthal, Chief Curator, Baltimore Museum of Art; Ruby Rounds, New York State Historical Association; Clifford W. Schaefer, Collection of Edgar William and Bernice Chrysler Garbisch; George Schriever, Kennedy Galleries, Inc.; David W. Scott, Assistant Director, National Collection of Fine Arts, Smithsonian Institution; Frank Seiberling, Department of Art, University of Iowa; Charles Coleman Sellers; Lester Hoadley Sellers; Ben Shahn; Ruth Shevin, Argosy Gallery; Herman D. Shickman, Delphic Arts; Walter C. Sinnigen, M.D.; Huldah M. Smith, Curator of the Museum, Essex Institute; Raphael Soyer; Victor D. Spark; Donald Stephens; Elaine F. Thomas, Curator, Carver Museum, Tuskegee Institute; Axel von Saldern, Curator, Department of Paintings and Sculpture, The Brooklyn Museum; S. Morton Vose, Vose Galleries, Inc; Maynard Walker, Maynard Walker Gallery; Louise Wallman, Registrar, The Pennsylvania Academy of the Fine Arts; Clay Watson, Director, New Orleans Jazz Museum; Mitchell A. Wilder, Director, Amon Carter Museum of Western Art; Ben F. Williams, Curator, The North Carolina Museum of Art; Hermann Warner Williams, Jr., Director, The Corcoran Gallery of Art; R. N. Williams, 2nd, Director, The Historical Society of Pennsylvania; Donald A. Winer, Director, Everhart Museum; Willis F. Woods, Director, The Detroit Institute of Arts.

A smaller exhibition devoted to this theme, in which twentieth-century examples were the most numerous, was held at Howard University in 1942 to celebrate the seventy-fifth anniversary of that institution.

M. S. S.

NOTES ON THE EXHIBITION

NOTES ON THE EXHIBITION • This massive collection of paintings—only a partial sampling of the portrayal of the Negro in American art—gathered from far and wide, would be of overwhelming interest (could he be revived to see it) to one John Brown Russwurm, Bowdoin, Class of 1826, one of the first two Negroes to graduate from an American college. His degree in his pocket, Russwurm set out for New York, where he founded our first Negro newspaper and named it *Freedom's Journal*. Three years later he emigrated to Liberia. As Russwurm sailed from our shores his farewell was a bitter one: "We consider it a waste of words to talk of ever enjoying citizenship in this country."

About a century later the Negro writer Ralph Ellison, having studied music at Tuskegee and sculpture in New York, began the prologue to his prize-winning novel with the fiery words—"I am an invisible man."

In the genial and ungenial faces and façades of these eighty paintings of American Negroes, from the stereotypical slave of the colonial Marylander, Justus Engelhardt Kühn, rendered in the international court style of 1710 [No. 1], to Jack Levine's expressionist *Birmingham* of 1963 [No. 80], with its five austere black gladiators facing the filthy Cerberus of white terror; in the act and pose of black men and women at rest and at work, in struggle and in play, from the quiet gentleman of 1805 by the Negro Joshua Johnston [No. 8] to the brooding migrants of 1940 by the Negro muralist, Jacob Lawrence [No. 72], there is revealed, with varying aim and insight, the efforts of some sixty artists, white and black, some of them famous in our annals, some anonymous or lost names, to grapple with a question and an image that have been at the center of American life.

To determine how often the canvas exposes the Negro as human being, as visible citizen rather than as mask; to discover how often the artist himself has been conscious of the mask or has been its deft and willing creator, may be, I suggest, a rewarding exercise for the viewer of these pictures. To comment here, however briefly, on all these works, in their splendid range and variety, each of them worthy in some way of hanging in a gallery of art (each also a pointed social document, whatever the intention of the artist), would be to attempt a history of American painting and American life. Thus these random notes on the exhibition.

* * *

The earliest image—a tenacious one—may be seen in Kühn's *Henry Darnall III* [No. 1], as a mask of adoring servility, which the German-born artist, himself for twenty years a servant of the slave-owning gentry, did not care to pierce. Against a backdrop of formal gardens, a black houseboy, dressed as a page to show the rank of his master (the bow and arrow, too, are a symbol of command), gazes tenderly at a childishly arrogant face, which looks away. Separated, quite properly, from the young aristocrat by a marble balustrade, the slave, like a retrieving beagle, offers him the bird. (Jefferson, who knew, once wrote that the essence of slavery was "the perpetual exercise of the most boisterous passions, the most unremitting despotism on the one part, and degrading submis-

sions on the other.") In a companion piece, Henry's sister, Eleanor, preens against the same backdrop while a pet dog replaces the pet slave.

When, after fifty years had passed, John Hesselius, a country gentleman of the same colony, painted the boy *Charles Calvert*,* descendant of the first Lord Baltimore, he repeated Kühn's pattern even to the obsequious tilt of the black page's head and the eyes that never meet. Observe that tilt—after the Declaration of Independence—in the black nurse of *The Paine Brothers* [No. 4] by an unknown Virginia primitive; again, in Ralph Earl's *Gentleman with Negro Attendant* [No. 5] where the bright eyes of the "pampered" black, matching the glittering coins on the Connecticut squire's coats, proclaim the fact of property; once again, in housepainter and limner Winthrop Chandler's overmantel panel [No. 3], paid for by New England gentry, where the red-turbaned black groom looks backward at his white masters.

How could these painters, north and south, dominated by the class-formula of Sir Godfrey Kneller's factory, create otherwise in a milieu in which the artist Gustavus Hesselius, father of John, beat his Negro "in a passion"—confessing to his church that he was "uneasy" about it; in which John Smibert of Boston, advertising for his runaway slave Cuffee, formerly a sailor—a "well-shaped Negro, leather breeches stain'd with divers sorts of paints"—threatened with the law any sea captain who might give his property a berth? (Peter Paul Rubens, a century earlier, in a place where slavery did not fog men's eyes, hired a Negro sailor to work for him, and then gave his magnificent head to one of the Three Magis.)

Rarely in the colonial time did the painter even start to see the man behind the masquerade.

Sheer miracle that in those early days a few Negroes, transcending their caste, began to paint canvas rather than fences. To Scipio Moorehead, "a young African painter," Phillis Wheatley, ex-slave of Boston, "on seeing his works" in the 1770s, wrote lines of praise. The Reverend G. W. Hobbs of Baltimore in 1785 composed a more than competent portrait of his black friend, *Richard Allen*.* And Joshua Johnston, once a slave from Santo Domingo, later "freehouseholder of color, limner and portrait painter" (as he is listed from 1797 to 1824 in the Baltimore directory), painted thirty portraits of Maryland families of quality (a curious reversal of the mask) showing them, in the homespun style, as they wished to imagine themselves—well-bred and charming. Is it scrutiny too curious to see in Johnston's unnamed Negro cleric(?) of this exhibition [No. 8] a slightly warmer rapport than he achieved with the distant white faces of his regular patrons?

More successful in imparting a sense of the living man were three of Johnston's white coevals—the itinerant Down East painter Jeremiah Hardy (a pupil of Samuel Morse), whose broad-browed, weighty head of *Abraham Hanson* [No. 11] is confident and witty without genteel or minstrel disguise; the humanist Charles Willson Peale, whose *Yarrow Mamout* [No. 9], with his shrewd, quizzical face—no Uncle Tom—insists he is no caricature; and John Singleton Copley, in whose *Watson and the Shark* [No. 2], during this early period, the black man, in the hands of a great painter, got

*indicates a picture not in the exhibition.

his equal rights. At the apex of Copley's writhing triangle stands a man without a mask, humanity in his face and motion. The life-line, which bisects and unites the picture, coils down from his black hand to the anguished white arm of Watson among the sharks. (It is a life-line, too, a Siamese ligature, that Melville will invent, among the other symbols of *Moby Dick*, to link brown Queequeg to white Ishmael.)

* * *

The style of the Negro artist Joshua Johnston is that of the self-taught American painter. Portraits in the same manner populated the middle half of the nineteenth century with thousands of lively and lifeless faces. Seven artists of this homegrown school, four without names, form an interesting group.

Aaron Darling's Civil War portraits of a distinguished Negro couple, *Mr. and Mrs. John Jones* of Chicago [Nos. 40 & 41], are more sensitive and sophisticated than Johnston's stiffer likenesses (Darling had seen Copley's), not so much perhaps in the complacent set of the husband's generous visage as in the grave, open features of his wife—both sure of their rightful place in a society being torn apart to make men free. In the *Three Sisters of the Coplan Family* [No. 32], William Matthew Prior—Millerite, possible abolitionist and practicer of the flat likeness—seems to hark back before Johnston to recapture the wide-eyed charm of the children of the Freake limner, although two faces by nameless artists of the school of Prior, *William Whipper* [No. 13] and *The Lady in a Fine Scarf* [No. 17], while asserting their status in earrings, watch-chains and rings, emerge only thinly as flesh and blood. More vibrant with life and craft are seated *Thomas Bronk* [No. 31], a white-headed Abraham Hanson, hand firmly on cane, his sure mouth and sage air the tokens of a life well spent, and *James Armistead Lafayette* [No. 10], painted crudely but vigorously by John B. Martin.

All these are plain. Not so plain, but fascinating and mysterious, is an oil by an unknown primitive of New York. What manner of family is this? The single Negro, silent and watchful, seems son rather than servant. Is it his brother who leers an antic commentary? Who are the members, indeed, of this facetiously titled *Enigmatic Foursome* [No. 14], who seem to come out of Faulkner's *Absalom, Absalom!* or one of Charles Chesnutt's novels of miscegenation?

* * *

A beginning of the difficult analysis of the Negro image in American genre of the nineteenth century—I exclude Homer and Eakins, of whom something later—may be made in this collection.

Genre has traditionally demanded the detail of verisimilitude and inclusiveness. What it includes or excludes—and how—is often a key to the artist's conscious or subconscious aim. Observe the process in three commemorative landscapes. Among the primitively elongated people and trees of George Ropes's *Salem Common on Training Day, 1808* [No. 6] parade two Negro families, as fancily dressed for the holiday as their white neighbors. A small white hellion is dragged along by

his Negro guardian for the afternoon. The blacks here are an equal and interesting part of the animated scene. Not so in British-born James Goodwyn Clonney's *Militia Training* [No. 25] of 1841, in which the Negro dancers are the central focus, but where the plethora of anecdote and type is designed simply to set the stage for a minstrel show—even a black dog is about to dance and the end-men, already in place, have only to apply the burnt cork. Years later, in William Aiken Walker's *The Bombardment of Fort Sumter* [No. 37], two pairs of Negroes have been carefully positioned to give symmetry to a line of figures. Amusingly enough, while all the whites, quite naturally, face the cannonading across the sea, the Negroes turn their backs on the scene. Was it to show us that their faces are black?

For Walker the Negro was a genre prop. Is he anything more than a prop in two other semi-historical canvases? In Richard Caton Woodville's *War News from Mexico* [No. 27] and William Sidney Mount's *California News* [No. 20]—not Mount's best work—the Negro is "included," it would appear, for the sake of local color, of pseudoveritist balance, for neither artist really knows what to do with him. The grotesque urchin in the corner of Woodville's picture is there apparently to give length to a column, while Mount's smiling black freeman is a vacuous wallflower. The marginal placing of the Negro in such scenes is almost a formula of the day, which Woodville, in fact, repeats in his *The Sailor's Wedding*.* George Caleb Bingham, both in his much-reproduced *The Verdict of the People** and *County Election*,* just manages to include the Negro—first gayly pushing a wheelbarrow, then gayly serving a drink to a white politician—but only barely, on the edge of the canvas. (In the first version of his *The Jolly Flatboatmen** the Negro is absent; returning from Düsseldorf, Bingham added a happy black.)

So much of what may be called "Negro genre" shows such carefree, joyous blacks—one wonders why Frederick Douglass fled Maryland to the North, or why the Underground did not go bankrupt like a modern railroad. Note Thomas Waterman Wood's *Moses—the Baltimore News Vendor* [No. 33], who not only peddles papers but minstrelizes, because he is so happy—for white delight. After work will he doff his costume and return to Eastman Johnson's *Old Kentucky Home*,* later to pat Juba with Currier and Ives's *Darktown Comics*? (Compare Wood's *Moses* with Francis Coates Jones's dour, hard-handed Negro with the basket [No. 62], another kind of peddler, not naturized into the pretty foliage all about him; or with Horace Bonham's three Negro workingmen [No. 50], enraptured by the finish at the cockpit—the most genuine faces in the crowd.) And what of Richard Norris Brooke's *Pastoral Visit* [No. 58], patronization in its every brushstroke: the patriarchal "darky" preacher—if not Uncle Tom then Uncle Remus—the peasant family, the ubiquitous banjo. (I have seen only one other picture by Brooke—a chivalric troop of Confederates lacrimosely folding away their defeated flag.)

The line between condescending sentimentality and objective sensibility is often a tenuous one. On what side of the line is E. L. Henry's *Sharpening the Saw* [No. 61], in which the black boy's back is only slightly more important than Henry's genre junk? If, as Oliver Larkin holds, Irish-born

Thomas Hovenden, a teacher of Robert Henri, erred too often in his domestic scenes by "leaving nothing to the imagination," in the ebony Victorian Venus and musing father of Hovenden's *Their Pride* [No. 57], lighted like a Vermeer, one forgets the cluttery ambience and remembers that Hovenden had been inspired by Whittier's famous verse to paint *The Last Moments of John Brown.**

* * *

How did the black image fare in the century's genre of the oppressed?

Here are two *Slave Markets*, both presumably abolitionist in sentiment—one by an unknown painter [No. 28], the other by the visiting Englishman, Eyre Crowe [No. 29]. Which portrays a truer image of the crime of slavery? On the steps of the Planter's Hotel a "tragic octoroon" is being sold on the block; while a bestial slave trader wields his whip on the bare back of a beauteous black girl, an obese buyer fingers the skull of her child about to be torn from her arms—and more. The "types" of the oppressed are all present—but the outcome is a dead illustration for an antislavery potboiler by a goodhearted author. Eyre Crowe's Negro family, on the other hand, sits quietly and nervously on the benches of a Richmond slavepen, untouched as yet by lash or obscene fingers. Each Negro head is painted for its nuance of character; the subtle differences of familial resemblance are analyzed with love. The slave dealer who officiates in the rear reminds one of the young Confederate officer, a decade later, in Homer's *Prisoners from the Front**—he is no ghoul. His customers enter the door like businessmen. To borrow Hannah Arendt's label for a later system of crime, there is the "banality of evil" in Crowe's picture. And is not the suffering of black bondage shown here more acutely because the sufferers have been painted more truly?

Or consider the case of Eastman Johnson, who underwent a kind of evolution in painting the genre of the oppressed. After searching for picturesque topics among the Indians of Minnesota, Johnson found fame, James Thomas Flexner tells us, in the slave quarters behind his father's house in Washington; his painting of 1859 he called *Negro Life in the South*; "popularly rechristened *Old Kentucky Home*, it became a national sensation"—corrupting, I may add, the sensibility of the nation. What a paradox—yet perhaps not wholly an inexplicable one after one views the mawkish sentimentality of the Negro painter Robert S. Duncanson's *Uncle Tom and Little Eva* [No. 30]—that, as Flexner points out, while *Uncle Tom's Cabin* "was burning its way across the land, *Old Kentucky Home* was the most celebrated picture dealing with slavery." One can comprehend that masterly piece of finical fakery—a happy race in happy slavery—when one recalls that Johnson once exclaimed to a European country lass that it was an "odd thing" for him "to see such a pretty girl working in the field, and how nice and lazy she could live where I come from, where all the girls do nothing but grow fat and have black slaves to wait upon them. . . ."

But the war apparently did something to Eastman Johnson. Look at his *Negro Boy* [No. 34], absorbed in the flute, who has the aura if not the magical touch of Winslow Homer's Virginia lad [No. 44]. And where is there a place in the Old Kentucky Home for the bemused sybil of Johnson's

Portrait of a Negress [No. 36]—better than Elihu Vedder's *Jane Jackson,** that inspired Melville's great poem. In Johnson's *A Ride for Liberty* [No. 35], of 1862, the old bric-a-brac has been swept away. Even if the hobbyhorse of the escape is overloaded with too many fugitives and the babe at breast is somewhat overdone, there is a conviction and formal power in this painting that all the picayune specificity of the more famous piece fails to convey.

The same cannot be said, I think, for Thomas Moran's *Negroes Escaping through the Swamp* [No. 38]. One has the sense that the well-intentioned artist, who was destined later to astound Congress and the nation with his gargantuan canvases of the Grand Canyon and the Chasm of the Colorado, was here making a vain attempt to wed the genre of the oppressed to the fashion of the sublime landscape. Doubtless this can be done on canvas as well as Melville did it on paper when black Pip faced the white squall—and Homer's *The Gulf Stream** shows us that it *can* be done—but for Moran, the brave runaways, despite their highlighted centrality—were little more than an opportunity to elaborate swamp and forest. The fugitives, lost in society, lost in the swamp, are also lost in the painting. Cole, Durand, Kensett and the other grand names of the Hudson and Catskill School are understandably missing in this collection, for who cares about sin in the free mountain air? But it is a happy thing that George Inness, unconcerned with genre, is on our walls. Look with wonder at the almost hidden Negro (similarly lost?) in his soft and lyrical *Sunset in Georgia* [No. 60]. The bent man walks slowly, an idyll of old age, with his bent branch. He is only a few daubs of the brush, but masterful daubs, recalling that girl in Inness's *Indian Summer*, who shines like a moon. Now blot out the Negro in Moran's awesome wilderness—the picture has not been changed or hurt. Do the same in Inness's great pastoral—the focus is gone.

* * *

A few words on three pictures of the mid-century raise some significant questions.

In 1864, when he was eighty-one years old, Thomas Sully, with a strength that was foreign to his alluring, limpid style, painted a memorable portrait of Edward James Roye, fifth president of Liberia [No. 39]. Roye's noble forehead, hopefully candid eyes and gentle, determined lips speak volumes about the future that the war was unfolding for the American Negro. Sully's *Roye* is a worthy companion to his *Andrew Jackson*.

Nathaniel Jocelyn, born in New Haven in 1796, first worked as a portraitist in Savannah, Georgia. He was later elected a member of the Connecticut Society of Fine Arts and an Honorary Member of the National Academy of Design. His biographer tells us that he "declined an election to honorary membership in the Philadelphia Art Union because the Society had offended his anti-slavery sentiments. He was always an ardent abolitionist. As early as 1831, he made himself conspicuous at a town meeting by supporting a measure to establish a high school for Negroes in New Haven."

During the summer of 1839, four nights out of Havana, fifty-four slaves on the Spanish slave-

ship *Amistad* rose up, executed its captain, and after sixty-three days at sea arrived off Montauk Point where they surrendered to the American authorities. The *Amistad* case became a *cause célèbre* of the abolitionists, who hired Rufus Choate to defend the Negroes against the claims of the Spaniards. The leader of the revolt was Joseph Cinqué, son of an African prince, described by a newspaper of the time as a man "of magnificent physique, commanding presence, forceful manners, and commanding oratory." In 1840, Jocelyn painted from the life all these characteristics into his statuesque *Portrait of Cinqué* [No. 16].

I have already mentioned the name of the Negro painter, Robert S. Duncanson, who illustrates a problem—a white problem, perhaps, more than a "Negro problem." Duncanson, born in New York State about 1817, went to school in Canada and then studied painting in Scotland, England and Italy. He worked as an artist, when he was not living abroad, in Cincinnati and Detroit. He was a passable portraitist, a more than competent muralist, and was regarded by many Americans as the best landscape painter in the West. He loved and illustrated Shakespeare, Sir Walter Scott, Robert Burns and Thomas Moore, interpreted Tennyson's "Lotus Eaters," and did a *Ruins of Carthage*. He exhibited with great success in Glasgow and London, and numbered the Duchess of Sutherland among his patrons.

That Duncanson was not separated from the epic struggle of his time may be seen in the fact that the Anti-Slavery League sent him to school in Edinburgh and that he painted the portraits of the abolitionists James G. Birney and Charles Sumner. In 1852 he presented a large painting, called *Garden of Eden*, to a Pennsylvania minister in appreciation of that philanthropist's "munificent friendship towards the colored people of Pittsburgh and Allegheny."

The only Negro he ever painted may be discovered in his *Uncle Tom and Little Eva* [No. 30].

All these facts are drawn from the pioneering monograph on Duncanson by James A. Porter, who thinks Duncanson's portrayal of Uncle Tom is "above mere stereotypic charm." It is hard to agree. And the reason may be given, again in Porter's words: ". . . while there is reason to believe that as a colored man Duncanson must have suffered the harrowing restrictions of American race prejudice, one sees no idea or tendency bound up with his art that betrays the least bitterness of spirit or preoccupation with other concerns than those proper to painting and industrious self-cultivation." Duncanson himself is reported to have said: "I am not interested in color, only paint." In 1871 he began to suffer the hallucination that his art was directly inspired by the spirit of one of the old masters. During the following year he was the victim of severe mental depression. He died insane.

* * *

This is a good place to interpolate a few unsure words about William Sidney Mount, who occupies his own niche as a painter of the Negro. Mount's finest achievement, his *Eel-Spearing at Setauket* of 1845, now at the World's Fair, is not, regrettably, in this exhibition. If it were, it would be a joy to

remark the poise and power of its monumental Negro country woman who presides over water and fields. Her like had never before been seen on an American canvas. Nine years earlier, in another Long Island scene, *Farmers Nooning* [No. 18], Mount had already made clear that he was really not greatly interested in painting the white physiognomy except, when necessary, as ancillary to the black. The Negro farmhand, dozing with such grace he must be dancing to the music of his dream, is apex and focus of everything else in this picture. Mount sketches perfunctorily one white profile and turns the other two away from us. One wishes that he had also obliterated the tickling prankster, that ancient piece of genre tomfoolery, which, nonetheless, is an attempt to emphasize the black face.

It is the Negro genius for music (not uniquely black, for he painted more than one white musician) that Mount never tired of exploring—as a youth he painted a *Rustic Dance** with a Negro fiddler. Yet, I would submit, with varying success. In *The Power of Music* [No. 19], of 1847, it seems to me, Mount painted an unvarnished Negro farmhand, not a picturesque peasant, as carefully and realistically, and as American and true, as the barn door on which he leans. The anecdote is original, simple, subtle—how we wish the more talented fiddler would take over! Yet the anecdote is almost needless; the listening Negro can exist as powerfully alone. He has the unencumbered power of the eel-spearer at Setauket.

For reasons I do not myself fully grasp, Mount's more ambitious Negro musicians of the 1850s do not move me half as much. "Mount painted *The Banjo Player* [No. 23] as a man who shares his own delight in music, and did so without a trace of condescension," writes Larkin. "He never insulted them," adds Flexner, "with such caricatures as were to become a stock in trade of Currier and Ives. Imbued with natural grace and dignity, they worked as little as possible, and for the rest danced ecstatically in the sun." (But does not Flexner's second sentence perplex his first—and isn't that perhaps the germ of my uncertainty?) This *Banjo Player*, this *Bone Player* [No. 22], this *Right and Left* [No. 21]—haven't they been prettied and posed, veneered with an old-world glamor (are they Spanish or Dutch?), haven't they been condescended to in a most delicate, backhanded manner? There is a way of killing a stereotype without rejuvenating the man. There is a bit too much ecstasy in this timeless Paradise of banjo, bones and fiddle. Has Mount really taken Emerson's advice to "embrace the common and sit at the feet of the familiar"?

Their music seems meaningless—very different from the deep thrum that issues, gravely lyrical, from the banjos of Eakins and Tanner. One searches, perhaps wrongly, for the personal equation. That Mount's revered uncle, Micah Hawkins, was one of the inventors of blackface minstrelsy, that Mount himself hated abolitionists and was a Copperhead during the war—can this have something to do with his ambiguous black musicians of the fifties?

* * *

Winslow Homer's portraits of the American Negro fall into two major groups: the Civil War and the Reconstruction.

Ten years after Appomattox, Homer locked up his studio in New York and boarded a train south for Petersburg, Virginia—where earlier he had sketched the siege in which Grant had crippled Lee in the final crisis of the war. Why this decision to carry his brushes south instead of north to Gloucester seascapes or the Adirondacks? Was it that the Negro's "color" fascinated Homer, as one critic has put it? Or was there, perhaps, somewhere in his mind a vague disquiet about certain aspects of his rendering of the war—as reporter-artist for *Harper's* and in the canvases worked up from his sketches—during the days of the fighting?

Despite the classic claim that Homer was the supreme realist of the war, it cannot in truth be said that his image of the Negro soldier, aside from its technical virtuosity, differed remarkably from the image seen by lesser artists at the front. The white soldier in blue or gray he saw plain. But the stalwart black in blue—who was present in strength at Petersburg and elsewhere, and to whose critical force Lincoln ascribed the triumph of the Union—is notably absent. Although in Homer's notebook there is a powerful field-drawing of a bearded, black teamster in the saddle, it is, regrettably, the too jolly, Jim Crow-jumping, saucer-lipped, kinky-haired cooks and kitchen police—the old vulgarizations—that are for the most part painfully present in the finished work of this time. Is there much to choose, conceptually, between the lazy comics of Homer's *Our Jolly Cook** or his *Army Boots* [No. 42] and Edward Forbes's sleeping *Mess Boy* [No. 48]? (One biographer of Homer has noted that he was annoyed and embarrassed by the popularity of his stereotypical *Watermelon Boys.**) Indeed, Lloyd Goodrich makes an overgenerous case, perhaps, for this phase of Homer's Civil War work, when he writes: "Although his attitude reflected some of the typical Northern idea that the Negro was primarily a humorous object, his sense of colored character and physiognomy was already more realistic than the average artist's minstrel-show conception."

A decade later, in the paintings of his Reconstruction group—the outcome of the Virginia trips of 1875 and 1876—the Negro is no longer "primarily a humorous object." When Homer managed to get that bromide out of his head, he was able to apply his great and growing powers to seeing the Negro plain. "Here for the first time in American art," says Goodrich rightly, "was a mature understanding of Negro character."

In Petersburg, Homer set up his easel in the dooryards of the Negro shanties. When a local lyncher ordered the "damned nigger-painter" out of town—so Homer wrote his brother—the artist, sitting on his hotel porch, "looked him in the eyes, as mother used to tell us to look at a wild cow." Here he worked furiously, painting especially women and boys—who neither grin nor prance—and sent to the Paris Universal Exposition of 1878 *The Visit of the Old Mistress* [No. 45] and *Sunday Morning in Virginia* [No. 46]. When, a few years later at the National Academy of Design, he exhibited the same two paintings, a reviewer told a story that revealed part of Homer's attitude toward his subjects: " 'Why don't you paint our lovely girls instead of those dreadful creatures?' asked a First-Family belle when he was in Virginia . . . 'Because they are the purtiest,' he said, in his gruff, final way."

The Visit of the Old Mistress, in theme and structure, recalls Homer's best painting of the war days, his *Prisoners from the Front*.* The issue of *Prisoners* is a confrontation: like two columns without an architrave, separated by an ocean of air and idea, the officer of the blue faces the officer of the gray. In *The Visit* the columnar figures are black and white—again a tense confrontation without sentimentality. The blonde, curled mistress, with parasol and lace, seems to expect "friendship" from her former slaves, but the black matriarch, her great arms at her sides, stands like a cofferdam. She is scarcely a Jemima—not even a Faulknerian Dilsey. Her glance is rejection, a withering of the white delusion of her simplicity, while the eyes and mouths of her family shadow forth nuances of her dignity, scorn and restraint.

Sunday Morning in Virginia uses the same backdrop of worn planks and patched door—but not as an Eastman Johnson ruin. Although the columnar feeling is gone, there is still a confrontation, although quite properly no face-to-face tension—the old woman is the past, too late; the young matron and the children focus on the pages of the future.

There are two figures in *Sunday Morning* that Homer delighted to paint again and again—the comely woman and the lovely boy on her right—and they are never victims of genre jollity. (Even in *Carnival* [No. 47] a sad stillness pervades the central group—it is a rather unhilarious carnival, only the children smile, unraucously.) The black angel, who, in a small water-color, is *Taking a Sunflower to Teacher* [No. 44], is surely one of the happier realizations of the artist who never tired of painting the ragged American country boy. Romantic in the best sense, not naturalistic or darling, the boy's bright face repeats the sunflower in his hand, while a butterfly, the old emblem of Psyche and Resurrection, flutters like a wing on his shoulder. (Is there a Blakeian truth in this boy that is missing from Robert Henri's *Sylvester* [No. 67] years later?) In various settings the face of the strong-bodied young woman, portending the heroic forms of Tynemouth, is studied in the shifting moods of a free and troubled soul. In *Captured Liberators* [No. 43] Homer takes her back to the war, a firm if trembling statue framed in a doorway, her apprehensive hands clutching her apron, as hope passes her by. She will appear again in the defiant features of a girl in *The Cotton Pickers*,* her dark restless face a commentary on the white fluffs that surround her.

These then are some of the works of that "damned nigger-painter" Winslow Homer, who portrayed the whole history of the hope and failure of Reconstruction on the eve of its compromise. They look forward to the shining Caribbeans of his late water-colors and to that masterpiece of the black image—the deathless Negro waiting stoically, Homerically, for his end between waterspout and white-bellied shark in *The Gulf Stream*—the picture, which, says Alain Locke, broke "the cotton-patch-and-back-porch tradition" and marked "the artistic emancipation of the Negro in American art."

* * *

In 1914, when he was seventy, the painter of *The Gross Clinic* modestly told an inquiring reporter

that Winslow Homer, who had died four years before, had been the best American painter of his time. Homer, oddly enough, never painted his Negro townsmen of New York or Maine but found his black subjects at the front, in Virginia, in the West Indies. Did Homer ever really give his mind deeply in a social way to the Negro's plight? Or is it rather our great good luck that a granite honesty, like one of his Maine ledges, dashed into spray the white wave of hatred that surged about him and his sitters in Virginia?

Thomas Eakins, a humanist of broader culture, painted a few of his Philadelphia Negro friends and neighbors—a nearby family, a pupil, a rhythmic line of shad fishermen, a few hunting companions, a woman in a red shawl—with as much dedication to what he termed "the character of things" as he lavished on his white friends. Only a handful of pictures, to be sure, but in them he sought facets of the Negro's inmost being that Homer could not reach. "Eakins is not a painter," his friend Walt Whitman—whom he had portrayed as a wild bard—once said, "He is a force."

One of his youthful works, a nude *Negress* [No. 51] with coral earrings—painted from life during his student days under Gérôme at the Beaux-Arts in Paris—is both warmly exotic and brownly real, quite unlike his teacher's overfinished Moorish slavegirls and "plaster Cleopatras," as Zola once described them. Eight years after his return from France, with his *Negro Boy Dancing* [No. 54], which was originally called, simply, *The Negroes*, Eakins, for the first time in American genre, sharply questioned the slavophile iconography of banjo, grin and jig when he depicted a serious, lyric family drawn together by music—oblivious to the vaudeville public—quickened and entranced by themselves. On the bare wall behind them hangs the fourth head of the family—a framed oval of Lincoln and his son. How much loving care Eakins gave to his dancing boy may be seen in the spirited oil sketch for the final work. As scrupulous in its justice to the face without a film is the dynamically modeled head of the black hunter in *Whistling for Plover* [No. 52], who squats and towers like a pyramid on the marshy flats. There is a similar scene of about the same time, *Will Schuster and Blackman Going Shooting*,* in which the Negro hunter, his punting-pole like a javelin stretching from top to bottom of the canvas, has a majesty like Jocelyn's *Cinqué* and Mount's spearwoman. (In still another picture of the hunt, Eakins painted himself in the black's place.) Even minor appearances of the Negro in large, complex works—as, for instance, the correct coachman of *The Fairman Rogers Four-in-Hand** or the discreet chaperone of the later version of *William Rush**—show persons rather than props.

Only in Eakins's black commoners, the "divine average" of Whitman's century, do we have a visual evocation of the life-caresser's chant on a Negro teamster:

> His glance is calm and commanding, he tosses the slouch
> of his hat away from his forehead,
> The sun falls on his crispy hair and mustache, falls
> on the black of his polish'd and perfect limbs.

"Whitman never makes a mistake," Eakins liked to say.

But no image like that of the young mulatto woman of *The Red Shawl* [No. 55] exists in *Leaves of Grass*, nor, to be sure, among the Reconstruction figures of Homer. Eakins painted her—we do not know her name—in the same year as his marvelous *Clara*; yet I would rank her unsurpassed head—let lesser adjectives go—with that crowning jewel of American portraiture, his *Edith Mahon*. (All three with their matchless eyes and throats.)

In that single portrait of a Negro woman and in the troubled countenance of his Negro pupil, Henry Ossawa Tanner of Pittsburgh [No. 56], Eakins helped show the way to what he called "a great and distinctively American art." What, indeed, is more "American" than the racial tragedy—the mastered grief, the outraged stillness, the polite cynicism—that Eakins discerned in Tanner's hypersensitive face?

For Eakins had also said: "If young art students wish to assume a place in the history of the art of their country, their first desire should be to remain in America, to peer deeper into the heart of American life." Possibly it was Tanner's first desire to return to America, following his graduation in 1888 from the Pennsylvania Academy of Fine Arts, and after the usual few years of study abroad. Possibly, like another of Eakins's talented pupils, the painter of steel workers, Thomas Anshutz—the tired and beautiful hands of whose *Aunt Hannah* [No. 63] say all that sleeps in the shadow of her face—Tanner wished to peer deeper into American life, both black and white. After teaching school too long in Atlanta, he found his way to Paris, and for five years studied at the Académie Julien. Befriended by the academician Constant, distrustful of a white America where he was judged too often as an "exceptional" Negro rather than as an artist, he abandoned his early American subject—there were promising landscapes and a portrait of his father, a Methodist bishop, that had the Eakins touch—for Breton peasants and Rembrandtesque illustrations of the Bible.

The peasants were well done and his *Resurrection of Lazarus* was purchased by France for the Luxembourg Gallery. Had Tanner, as Locke suggests, thus repudiated his chance to become "the founder of a racial school of American art"? In 1893, on one of his rare trips to the United States, he painted his moving but too studiously posed *Banjo Player* [No. 64], a reiteration, in a way, of what Eakins had done fifteen years before, but phrased too sentimentally perhaps in the dialect lyricism of Paul Lawrence Dunbar. In France, to "a few young Negro painters who sought his help," adds Locke, "he was always careful to explain that he was interested in them as painters, not as Negroes."

* * *

It is the good fortune of American art that the spurious, if understandable, dichotomy in the minds of Duncanson and Tanner has been discarded by the outstanding Negro painters of our time. The three canvases of Horace Pippin, William Johnson and Jacob Lawrence—only a small bouquet culled from a first flowering which includes the varied work of Charles White, Archibald Motley, John Wilson and others—are proof positive of this coming of age.

Horace Pippin, wounded veteran of the first World War, his crippled right hand steadied by his left, painted a new dimension of the "primitive." Discovered in the thirties, Pippin may be our greatest self-taught painter. A first, and superficial, glance will perhaps make him out a black Edward Hicks or Grandma Moses. But the subject and spirit of Pippin's heroic series on the trial and hanging of John Brown are his alone. In Pippin's *Holy Mountain* [No. 74], completed in 1945, a year before his death, a Negro child (replacing Hicks's white cherub) gambols in front of carnivorous beasts (three with unlikely white fur) whose eyes stare at us, unblinkingly and unbelievingly, while a black Isaiah reigns as shepherd of the peaceable kingdom.

William Johnson, born in South Carolina at the turn of the century, helped to go abroad by George Luks (who with his friend Bellows painted the Negro with Ashcan honesty), learned what he could from Soutine and Munch, and then returned to America to paint a brown-black Jesus on the cross in a way that Grünewald and Posada might have approved. The frontal symmetry of his *Girl in a Green Dress* [No. 71] suggests assymetrical questions.

When Johnson returned to New York in 1938, Jacob Lawrence, probably the ablest and most original Negro so far to paint in America (he states that he has been influenced by Brueghel, Goya, Daumier and the Mexicans) was already embarked on his panoramic annals of the Negro role in American history. In 1941, before he was twenty-four, he had completed over a hundred panels imaginatively delineating the lives of Toussaint L'Ouverture, Frederick Douglass and Harriet Tubman. A year later, as Pippin was putting the final touches on his account of John Brown, Lawrence was finishing an impassioned sequence on the life of the old martyr. *And the Migrants Keep Coming* [No. 73], a mere hint of the total work, is one of sixty tempera panels, half of which may be seen in the Phillips Gallery, half in the Museum of Modern Art.

* * *

Half a century after Homer and Eakins, can it be said that the untainted image of the Negro—as a visible man, or struggling, not always alone, to become so—is still the rare thing that we found it during the first two hundred years of American painting? Honesty alone will, of course, not create a great work of art. But where, in these states, is there a living painter of stature who whispers the shibboleth of color? The names and works of Benton and Hirsch, of Soyer, Shahn and Wyeth are household words in our day and their images of the Negro are familiar in the land. Only a few of these works are here for us to see but they make clear that the bright tradition of Homer and Eakins is in the hands of painters who are responding as artists and men to the troubled present, whose vision of humanity, both black and white, must be part of the future. The cotton farmers whose bodies take their curves from crop and cloud [No. 69], the mourning goddess whose child shakes its rattle against a white squall [No. 76], the asthmatic boy wheezing in front of the clinic [No. 78], the Baptist minister who grasps the hand of the union leader under a Gothic arch [No. 75], the

puzzled girl who ponders the mystery of old age [No. 79]—all echo and answer the unforgettable lines of Ellison's epilogue: "Diversity is the word. Let man keep his many parts and you'll have no tyrant states. Why, if they follow this conformity business they'll end up by forcing me, an invisible man, to become white, which is not a color but a lack of one."

SIDNEY KAPLAN University of Massachusetts

CATALOGUE

CATALOGUE

With few exceptions, pictures have been listed chronologically. The paintings of Mount, Homer and Eakins, each of whom is represented by six examples, have been grouped together. Measurements, given in inches, height before width, were supplied by lenders.

1
JUSTUS ENGELHARDT KÜHN (d. 1717)
Portrait of Henry Darnall III, c. 1710
Oil on canvas, 53 7/8×44
Maryland Historical Society, Baltimore
(Ellen C. Daingerfield Collection)

A German by birth, Kühn settled at Annapolis, Maryland sometime before December 1708 and worked there until his death in November 1717. Henry Darnall III, who was born in 1702, became Collector of Customs for the Potomac and Receiver of Revenues for Lord Baltimore. This is the first known American painting in which a Negro is portrayed.

2
JOHN SINGLETON COPLEY (1737–1815)
Watson and the Shark, 1778
Oil on canvas, 20½×24
The Metropolitan Museum of Art, New York
(Gift of Mrs. Gordon Dexter, 1942)

The greatest of all American portraitists of the eighteen century, Copley began painting in the city of his birth, Boston, as early as 1753. After an extremely successful career in this country, Copley left for Europe in 1774, settling the following year in London where he lived and worked for the remainder of his life.

This painting depicts the incident when Brook Watson, at the age of fourteen, lost his leg to a shark in Havana Harbor in 1749. Watson went on to become a successful businessman, Member of Parliament and, in 1796, Lord Mayor of London. The present picture is presumably a study for the much larger version of the scene, the original of which is in Christ's Hospital, London and a replica in the Museum of

Fine Arts, Boston. Yet another, smaller version, signed and dated 1782, is in The Detroit Institute of Arts together with a sketch of the head of a Negro which may be a study for that figure in the original composition. Unfortunately, nothing is known about the Negro in the painting.

3
WINTHROP CHANDLER (1747–90)
River Scene with Figures, c. 1779
Oil on panel, 20×58
Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts

This landscape by Chandler, a Connecticut painter, was done as a fireplace overmantle for Ebenezer Waters of Sutton, Massachusetts.

4
UNKNOWN ARTIST
Alexander Spotswood Payne and his Brother, John Robert Dandridge Payne, with their Nurse, c. 1790
Oil on canvas, 56½×69
Virginia Museum of Fine Arts, Richmond
(Gift of Miss Dorothy Payne, 1963)

Alexander Spotswood Payne, who appears to be about ten years old in this painting, was born in 1780.

5
RALPH EARL (1751–1801)
Gentleman with Negro Attendant, c. 1795
Oil on canvas, 30×25
New Britain Museum of American Art, New Britain, Connecticut

Born in Worcester County, Massachusetts, Earl established himself as a portrait painter in New Haven, Connecticut just before the Revolution. Because of his Loyalist sympathies, he was obliged to go to England in 1778, where he remained seven years. Upon his return to this country, he painted in Connecticut and neighboring states until his death.

6
GEORGE ROPES (1788–1819)
Salem Common on Training Day, 1808
Oil on canvas, 35×52¾
Essex Institute, Salem, Massachusetts
(Purchased by subscription, 1919)

A contemporary description of one of the Training Day Parades in *The Essex Register* of October 15, 1808 reads: "On Wednesday last the Salem Regiment, the Cadets, the Artillery and the Cavalry, formed a line on Washington Square; and were inspected and reviewed by the proper officers. The appearance of the whole line was highly gratifying to the spectators. In the afternoon the imitation of battle was performed with spirit and precision; and very much to the satisfaction of the military men." There are numerous references to Negroes in Salem at the time of this painting in *The Diary of William Bentley*, 1784–1819, published by the Essex Institute, 1905–14, especially in Vol. III where the establishment (1807) and subsequent development of a school for Negro children is discussed.

Ropes, who was deaf and dumb from birth, was a Salem painter.

7
UNKNOWN ARTIST
Sy or Cy Gilliat, Negro Banjo Player
Oil on canvas, 35×27½
The Valentine Museum, Richmond, Virginia

Gilliat was a well-known musician in Richmond from the late eighteenth century until his death in about 1822.

8
JOSHUA JOHNSTON (active, 1796–1824)
Portrait of a Cleric (?), c. 1805–10
Oil on canvas, 28×22
Bowdoin College Museum of Art, Brunswick, Maine

Johnston, who is known to have worked in Baltimore between 1796 and 1824, was the first Negro portrait painter in this country. Nothing is known about the identity of the sitter in this painting, which is said to have come from "an old

Baltimore family residing in the vicinity of Calvert and Chase Streets." The painting was attributed and dated by the late Dr. J. Hall Pleasants, the leading authority on Johnston.

9
CHARLES WILLSON PEALE (1741–1827)
Portrait of Yarrow Mamout, 1819
Oil on canvas, 24×20
The Historical Society of Pennsylvania, Philadelphia

A native of Maryland, Peale first studied painting with John Hesselius about 1762–63. He also studied with Benjamin West in London, 1767–69. Upon his return to this country, he made his home in Annapolis until 1775. In 1778, after serving three years with the Continental Army, Peale settled permanently in Philadelphia. Several of his children also became noted artists. Peale's principal reason for painting Mamout, who professed the Mohammedan religion, probably was because of a great interest in the longevity of his sitter, who claimed to be 134 years old!

10
JOHN B. MARTIN (1797–1857)
Portrait of James (Armistead) Lafayette, c. 1824
Oil on canvas, 26½×24½
The Valentine Museum, Richmond, Virginia

Born in Ireland, Martin came to New York about 1815. He moved to Richmond in 1817, where he worked for the remainder of his life. The sitter, a courier to the Marquis de Lafayette during the Revolution, visited Richmond in 1824, at which time this portrait is believed to have been painted.

11
JEREMIAH HARDY (1800–88)
Portrait of Abraham Hanson, c. 1828
Oil on canvas, 24½×21½
Addison Gallery of American Art
Phillips Academy, Andover, Massachusetts

Hardy, who was born in New Hampshire, moved with his parents to Maine in 1811. After studying in Boston about 1822, and a few years later with Samuel F. B. Morse in New York, Hardy returned to Maine where he painted for the remainder of his life. Abraham Hanson was a Bangor barber highly regarded for his wit and good humor.

12
UNKNOWN ARTIST
Portrait of a Gentleman, c. 1830
Oil on panel, 26×21
Bowdoin College Museum of Art, Brunswick, Maine

At present neither the identity of the painter nor the sitter is known.

13
UNKNOWN ARTIST
Portrait of William Whipper, c. 1835
Oil on canvas, 24¼×19⅞
New York State Historical Association, Cooperstown

Whipper was the son of a Negro servant girl and her white master, a Pennsylvania lumber merchant. He was brought up and educated in the same house with his white half-brother. Whipper went on to become a lumber merchant himself, eventually inheriting his father's business. He helped to found a Negro Abolitionist organization known as the American Moral Reform Society, and, in 1837, twelve years before Thoreau's essay "Civil Disobedience," published an article in *The Colored American* entitled "An Address on Non-Resistance to Offensive Aggression" (cf. Louis C. Jones, "A Leader Ahead of His Times," *American Heritage*, June 1963).

14
UNKNOWN ARTIST
Enigmatic Foursome, 2nd quarter 19th century
Oil on canvas, 24×18
New York State Historical Association, Cooperstown

It has been suggested that this painting might portray either a theatrical troupe: the ingénue, the heavy, the clown, and the Negro who sang, danced and did bit parts—or an Abolitionist family with a Negro friend or ward.

15
CHRISTIAN MAYR (1805–50)
Kitchen Ball at White Sulphur Springs, 1838
Oil on canvas, 24×29½
The North Carolina Museum of Art, Raleigh

Mayr was born in Germany and came to New York about 1834. He is known to have worked in the South about the time of this picture. White Sulphur Springs (Virginia until 1861—West Virginia thereafter) was the hub of the South's social activity until the Civil War.

16
NATHANIEL JOCELYN (1796–1881)
Portrait of Cinqué, 1840
Oil on canvas, 30×25
The New Haven Colony Historical Society, New Haven, Connecticut

Born in New Haven, Jocelyn began his career as an apprentice to a clockmaker. He took up engraving in 1813 and subsequently became associated with a firm which manufactured banknotes. He established himself as a portrait painter about 1823, visiting England and France in 1829. From 1843 to 1847 Jocelyn maintained a portrait studio in New York City, but after his New Haven studio burned down in 1849 he gave up painting and turned full time to banknote engraving.

The son of a Mendi Chief, Cinqué was captured and placed aboard a Portuguese ship to be sold into slavery in Cuba. In Havana, he and fifty other Africans were acquired by two Spaniards for shipment aboard a vessel named the *Amistad* to Principe. Seizing weapons from sleeping sailors at night, the Africans killed the captain, set the crew free in a small boat and, with Cinqué in charge, proceeded to order the two Spanish owners to take the ship to Africa. The *Amistad*, however, was somehow turned in the opposite direction and sixty-three days later arrived off the coast of Long Island. There a Navy brig captured the ship and took it to New London where the Africans were imprisoned to await trial for the murder of the *Amistad's* Captain. After a long trial, at which an English-speaking Mendi sailor from another vessel served as interpreter, Cinqué and his colleagues were

acquitted, only to have that decision appealed to the Supreme Court. John Quincy Adams, then a seventy-three-year-old Member of Congress, spoke before the Court for eight and a half hours in the defendants' behalf. The original decision for acquittal was upheld and Cinqué and his fellow Africans were freed, returning to Africa the following year. Whittier wrote of Cinqué: "What a master spirit is his. What a soul for the tyrant to crush down in bondage."

17
UNKNOWN ARTIST
Lady in a Fine Scarf, c. 1845
Oil on canvas, 30×25
New York State Historical Association, Cooperstown

18
WILLIAM SIDNEY MOUNT (1807–68)
Farmers Nooning, 1836
Oil on canvas, 20×24
Suffolk Museum, Stony Brook, Long Island, New York
(Melville Collection)

Mount, who was born on Long Island and spent all his life either there or in New York City, was one of America's greatest genre painters.

19
WILLIAM SIDNEY MOUNT (1807–68)
The Power of Music, 1847
Oil on canvas, 17×21
The Century Association, New York

One is tempted to agree with what a contemporary critic wrote in *The Literary World* of June 5, 1847: "This picture will insure Mount a permanent reputation, if he fishes for clams all the rest of his life."

20
WILLIAM SIDNEY MOUNT (1807–68)
California News, 1850
Oil on canvas, 21⅛×20¼
Ward Melville, Stony Brook, Long Island, New York

21
WILLIAM SIDNEY MOUNT (1807–68)
Right and Left, 1850
Oil on canvas, 30×25
Suffolk Museum, Stony Brook, Long Island, New York
(Melville Collection)

22
WILLIAM SIDNEY MOUNT (1807–68)
The Bone Player, 1856
Oil on canvas, 36×29
Museum of Fine Arts, Boston
(M. & M. Karolik Collection)

23
WILLIAM SIDNEY MOUNT (1807–68)
The Banjo Player, 1856
Oil on canvas, 36×29
Suffolk Museum, Stony Brook, Long Island, New York
(Melville Collection)

24
JAMES G. CLONNEY (1812–67)
Sleeping Negro, 1835
Oil on canvas, 13¾×17
Victor D. Spark, New York

Born in Edinburgh or Liverpool, Clonney came to this country before 1830, when his name begins to appear on lithographs issued in New York. He became an Associate of the National Academy in the year before this picture was painted. During his career, he worked in various places in New York State, including Peekskill, New Rochelle, Cooperstown and Binghamton.

25
JAMES G. CLONNEY (1812–67)
The Militia Training, 1841
Oil on canvas, 28×40
The Pennsylvania Academy of the Fine Arts, Philadelphia
(Bequest of Henry C. Carey, 1879)

26
JAMES G. CLONNEY (1812–67)
In the Cornfield, 1844
Oil on canvas, 14×17
Museum of Fine Arts, Boston
(M. & M. Karolik Collection)

27
RICHARD CATON WOODVILLE, Sr. (1825–55)
War News from Mexico, c. 1846
Oil on canvas, 27×24¾
National Academy of Design, New York

Woodville was born in Baltimore and originally intended to be a doctor, but in 1845 he turned to a career in painting and went to study in Düsseldorf, where he remained for six years. From 1851 on he lived first in Paris and then in London, where he died in 1855.

The war between the United States and Mexico stemmed mainly from President Polk's desire to annex New Mexico. It is interesting to note that the Wilmot Proviso, which was introduced in the Senate in 1846, but never passed, provided that slavery be excluded from any territory acquired from Mexico.

28
UNKNOWN ARTIST
The Slave Market, c. 1850
Oil on canvas, 29¾×39½
Museum of Art, Carnegie Institute, Pittsburgh

It has been suggested that this picture may be by Trevor McClurg (1816–93), a Pittsburgh painter who shared the studio of the better-known David G. Blythe (1815–65), whose work also dealt with contemporary social and political issues.

29
EYRE CROWE (1824–1910), English
Slave Market, Richmond, Virginia, c. 1853
Oil on canvas, 21½×31¾
Mr. and Mrs. Delbert D. Ruch, Washington, D. C.

At the time this picture probably was painted, Crowe was secretary to the English novelist, William Makepeace Thackeray, during the latter's first lecture tour of this country. Crowe remained on this side of the Atlantic until 1857.

30
ROBERT DUNCANSON (1817/22–72)
Uncle Tom and Little Eva, 1853
Oil on canvas, 27¼×38¼
The Detroit Institute of Arts

Duncanson was born in New York State of a Negro mother and a Scotch-Canadian father. After a childhood spent in Canada, he moved to Mount Holly, Ohio in 1841. The following year he began to exhibit in Cincinnati, where he later painted a series of mural landscapes for "Belmont," the home of Nicholas Longworth (now the Taft Museum). Duncanson traveled abroad to Italy in 1853 and to England, 1863–66.

31
UNKNOWN ARTIST
Portrait of Thomas Bronk (d. 1862)
Pastel on paper, 28⅛×22⅛
New York State Historical Association, Cooperstown

According to the still extant bill of sale, Bronk became the slave of James Averell, Jr. in Cooperstown on October 2, 1815, working in Averell's tannery. He later became the servant of his former owner's son, William Holt Averell, and lived to a

considerable age, "a dignified old gentleman, respected by all who knew him" (obituary, *The Otsego Farmer*, Cooperstown, November 28, 1862).

32
WILLIAM MATTHEW PRIOR (1806–73)
Three Sisters of the Coplan Family, 1854
Oil on canvas, 26¾×36¼
Museum of Fine Arts, Boston
(M. & M. Karolik Collection)

Born in Maine, Prior lived and worked there until moving to Boston about 1840 where he spent the remainder of his career. The three Coplan sisters are Eliza, Nellie and Margaret, who were daughters of a Boston pawnbroker who had moved to Chelsea, where this picture was painted. Prior is believed to have been associated with the Abolitionist movement.

33
THOMAS WATERMAN WOOD (1823–1903)
Moses, the Baltimore News Vendor, 1858
Oil on canvas, 24×15
California Palace of the Legion of Honor, San Francisco
(Mildred Anna Williams Collection)

Wood, who was born in Vermont, was a pupil of Chester Harding in Boston. After study abroad, Wood returned to this country to travel in the South, but ultimately took up residence in New York in 1867, where he worked for the remainder of his life. Wood painted in Baltimore between 1856 and 1858. According to a letter about this painting written by the artist, Moses had carried the *Baltimore American* for more than fifty years at the time the picture was painted. A companion to this portrait, entitled *Negress*, is also in the collection of the California Palace of the Legion of Honor.

34
EASTMAN JOHNSON (1824–1906)
Negro Boy, 1860
Oil on canvas, 14×17⅛
National Academy of Design, New York

Born in Lovell, Maine, Johnson became an apprentice in Bufford's Lithographic Shop in Boston in 1840 when he was sixteen. Turning to crayon portraiture, he soon achieved great success in that medium in Augusta, Maine, where his father was Secretary of State. About 1845 he went to Washington, D. C., where he did crayon portraits of Dolly Madison and other Washington notables including Daniel Webster. In 1849 Johnson took up oil painting and went to Europe, studying at Düsseldorf and The Hague. He returned to this country in 1855. One of his most famous paintings, *Old Kentucky Home* (now in The New-York Historical Society), a scene of Negro life painted in Washington in 1859, won him an Associate Membership in the National Academy, where it was exhibited that year. The present painting was Johnson's "diploma picture" done on his election to a full membership in the Academy in 1860. Johnson continued as a genre painter until about 1887, when he again turned to portraiture which occupied him for most of the remainder of his career.

35
EASTMAN JOHNSON (1824–1906)
A Ride for Liberty—The Fugitive Slaves, 1862
Oil on canvas, 21¾×26¼
The Brooklyn Museum

On the verso of another version of this picture Johnson inscribed, "A veritable incident in the Civil War, seen by myself at Centerville on the morning of McClellan's advance to Manassas, March 2, 1862."

36
EASTMAN JOHNSON (1824–1906)
Portrait of a Negress, c. 1866
Oil on Academy board, 10½×8½
Hirschl & Adler Galleries, Inc., New York

37
WILLIAM AIKEN WALKER (c. 1838–1921)
The Bombardment of Fort Sumter, 1886
Oil on canvas, 22×40
Mr. Herman A. Schindler, Charleston, South Carolina

A native of Charleston, Walker first exhibited there in 1850 at about the age of twelve. He later studied in Düsseldorf, returning to Charleston, where he spent most of the remainder of his life as a genre painter whose subjects were chiefly of Negro life. This painting is based on an earlier sketch of the scene done while Walker was in the Confederate Engineer Corps.

38
THOMAS MORAN (1837–1926)
Slaves Escaping through the Swamp, 1863
Oil on canvas, 32½×43
Philbrook Art Center, Tulsa, Oklahoma

Born in England, Moran came to Maryland with his family in 1844. He studied painting in Philadelphia in the mid-1850s. The year before this picture was painted, he visited England, where he came under the influence of the great English landscapist, J. M. W. Turner. Moran is best known for his scenes of the American West—Yellowstone Park, Yosemite and the Grand Canyon.

39
THOMAS SULLY (1783–1872)
Portrait of Edward James Roye, 1864
Oil on canvas, 24×20
The Historical Society of Pennsylvania, Philadelphia

Sully, who was born in England, came to this country (Charleston) with his parents in 1792. He settled permanently in Philadelphia in 1808 and soon became the leading portrait painter there, a position he held for the rest of his life.

Edward James Roye was born in Newark, Ohio and taught school a few years in Chillicothe. He later became a sheep trader and shopkeeper, but about 1840 began thinking about emigrating to escape American prejudice. He finally decided on Liberia, arriving there in 1846. It was not long before he was the most important merchant in the country. In 1849 Roye became Speaker of the Liberian House of Representatives and served as Chief Justice from 1865 to 1868. After three unsuccessful tries for the Presidency, he finally was elected, taking office in January 1871. His term in office was not a happy one, however, chiefly because of an unsatisfactory loan from Great Britain, the negotiations for which he was largely respon-

sible. He was deposed from office in October 1871 and subsequently summoned to trial before the Supreme Court. Attempting to leave the country, Roye was drowned trying to reach an English steamer in a native canoe.

40
AARON E. DARLING (active, 1864–67)
Portrait of John Jones
Oil on canvas, 42×31¾
Chicago Historical Society
(Gift of Mrs. L. Jones Lee)

John Jones was born about 1817 in Green County, North Carolina, the son of a German father and a free Mulatto mother. He became a tailor and in 1845 took up residence in Chicago, where by 1860 he is said to have amassed a small fortune. He was a key figure in the successful movement to rescind the discriminatory Illinois Black Laws and was elected to the office of County Commissioner in 1871. He died in 1879.

Nothing is known about Aaron E. Darling except that he is listed in the Chicago City Directories between 1864 and 1867.

41
AARON E. DARLING (active, 1864–67)
Portrait of Mrs. John Jones (Mary Richardson)
Oil on canvas, 28×22⅞
Chicago Historical Society
(Gift of Mrs. Theodora Lee Purnell)

Mrs. Jones was the daughter of a free Negro. She was born in 1819 and died in 1900. Her portrait was cut down in size at some unknown time in the past.

42
WINSLOW HOMER (1836–1910)
Army Boots, 1865
Oil on canvas, 13½×17½
Victor D. Spark, New York

Homer, who was born in Boston, showed an interest in drawing at a very early age and painted his first water-color in 1847. Between the ages of nineteen and twenty-one he was an apprentice at the lithographic firm of J. H. Bufford in Boston. His first illustrations were done for *Ballou's Pictorial* and *Harper's Weekly*. Homer moved to New York in 1859 and attended a drawing school in Brooklyn. In 1861 he studied at the National Academy and briefly with the painter Frédéric Rondel for his only formal training in oil. Homer went to the front for *Harper's* during the Civil War, but most of his pictures, including the present example, dealt with the peaceful sidelines of the war. In 1865 he was elected a member of The Century Association and the National Academy of Design. In 1866 he went to France for ten months. He traveled to England in 1881–82. In 1883 Homer took up residence in Prout's Neck, Maine, where he lived for the greater part of each year (except for frequent winters in Florida and the Bahamas and summers in the Adirondacks and Canada) for the remainder of his life.

43
WINSLOW HOMER (1836–1910)
Captured Liberators, 1865–66
Oil on canvas, 22½×18
Edward Eberstadt & Sons, New York

This is a newly discovered, unrecorded painting showing in the background Union troops captured by Confederates.

44
WINSLOW HOMER (1836–1910)
Taking a Sunflower to Teacher, 1875
Water-color, 7×5½
Georgia Museum of Art, University of Georgia, Athens

45
WINSLOW HOMER (1836–1910)
The Visit of the Mistress, 1876
Oil on canvas, 17½×23½
National Collection of Fine Arts,
Smithsonian Institution, Washington

This scene depicts freed slaves being visited by their former mistress, a situation more clearly described by the original title of the picture, *The Visit of the Old Mistress*. It was exhibited at the Paris Universal Exposition in 1878. This and the following two pictures were painted by Homer in New York City from studies he had made of Negro life in Petersburg, Virginia. Concerning these pictures a critic wrote in *The Boston Post* of March 1, 1879, "The Negro boys, girls and women which this artist produced in oils a year or more ago—their tawny skins, their superbly modelled faces, their full contours, their admirable balance and movement—why, no painter in this or any other country ever so successfully and nobly fixed upon canvas the typical historical American African. A hundred years from now those pictures alone will have kept him famous."

46
WINSLOW HOMER (1836–1910)
Sunday Morning in Virginia, 1877
Oil on canvas, 18×24
The Cincinnati Art Museum

This picture was exhibited at the Paris Universal Exposition in 1878.

47
WINSLOW HOMER (1836–1910)
Carnival, 1877
Oil on canvas, 20×30
The Metropolitan Museum of Art, New York
(Lazarus Fund, 1922)

This picture was formerly titled *Dressing for the Carnival*.

48
EDWIN FORBES (1839–95)
Mess Boy Asleep, 1867
Oil on canvas, 14×20¼
Wadsworth Atheneum, Hartford, Connecticut
(The Ella Gallup Sumner and Mary Catlin Sumner Collection)

A scene undoubtedly remembered by Forbes from his experiences as a staff artist for *Frank Leslie's Illustrated Newspaper* during the Civil War.

49
FRANK BUCHSER (1828–90), Swiss
Guitar Player, 1867
Oil on canvas, 24×18
Kennedy Galleries, Inc., New York

Buchser worked in the United States from 1866 to 1871. He spent the summer of 1867 in Virginia, where this picture probably was painted.

50
HORACE BONHAM (1835–92)
Nearing the Issue at the Cockpit, 1870
Oil on canvas, 20¼×27⅛
The Corcoran Gallery of Art, Washington

Born in West Manchester, Pennsylvania, Bonham studied law and was admitted to the bar, but evidently never practiced, preferring instead a career as a painter. He exhibited at the National Academy between 1879 and 1886.

51
THOMAS EAKINS (1844–1916)
Negress, c. 1867–69
Oil on canvas, 22¾×19½
Lent Anonymously

Eakins was born in Philadelphia and first studied there at the Pennsylvania Academy. Because life classes were rare at the Academy and Eakins loathed drawing from plaster casts, he enrolled in a class in anatomy at the Jefferson Medical College in Philadelphia. In 1866 he went to Paris to study at the Ecole des Beaux-Arts, where his most admired teacher was Gérôme. He also went to Spain where the art of Ribera and Velasquez made an enormous impression on him. Eakins was an instructor at the Pennsylvania Academy from 1876 to 1886, but was forced to resign as a result of his insistence on posing a nude male model before a mixed class. Because of his uncompromising realism, his portrait commissions were few and he painted mostly his family and friends. Although he won some awards in his later life and was elected to the National Academy in 1902, Eakins's genius was not appreciated during his lifetime. Today his reputation is such that many regard him as the greatest of all American painters. Lloyd Goodrich, who has written the leading

study of Eakins, was informed by Mrs. Eakins that she believed this painting to have been done by her husband during his student days in Paris.

52
THOMAS EAKINS (1844–1916)
Whistling for Plover, 1874
Water-color, 11×16½
The Brooklyn Museum

53
THOMAS EAKINS (1844–1916)
Negro Boy Dancing, c. 1878
Oil on canvas, 21⅛×9⅛
Lent Anonymously

This is a preparatory oil sketch for the completed water-color [No. 54].

54
THOMAS EAKINS (1844–1916)
Negro Boy Dancing, 1878
Water-color, 18⅛×22⅝
The Metropolitan Museum of Art, New York
(Fletcher Fund, 1925)

Originally exhibited under the title of *The Negroes*, this water-color was awarded a silver medal at the Massachusetts Charitable Mechanics' Association exhibition in Boston in 1878.

55
THOMAS EAKINS (1844–1916)
The Red Shawl, c. 1890
Oil on canvas, 24×20
Philadelphia Museum of Art

56
THOMAS EAKINS (1844–1916)
Portrait of Henry O. Tanner, c. 1900
Oil on canvas, 24⅛×20¼
The Hyde Collection, Glens Falls, New York

Tanner was a pupil of Eakins at the Pennsylvania Academy. A painting by Tanner, entitled *The Banjo Lesson*, is included in the present exhibition [No. 64].

57
THOMAS HOVENDEN (1840–95)
Their Pride
Oil on canvas, 31×41
The Union League Club, New York

Born in County Cork, Ireland, Hovenden came to New York in 1863, entering the school of the National Academy of Design. He was elected a member of the Academy in 1882. His interest in the Negro may have had something to do with the fact that his studio at Plymouth Meeting, Montgomery County, Pennsylvania had been the scene of Abolitionist meetings and an "underground railway" center.

58
RICHARD NORRIS BROOKE (1847–1920)
A Pastoral Visit, 1881
Oil on canvas, 47¾×65¾
The Corcoran Gallery of Art, Washington

As the inscription under his signature on this painting indicates, Brooke studied in Paris under Bonnat. The scene depicted was painted from life in Brooke's home town of Warrenton, Virginia.

59
GEORGE FULLER (1822–84)
Negro Funeral, 1881
Oil on canvas, 17¾×30
Museum of Fine Arts, Boston

Fuller, who was born in Deerfield, Massachusetts, began painting in 1841. He worked in Boston from 1842 to 1847, at which time he moved to New York to continue his studies. He spent six months in Europe in 1860. Upon his return to this country, he took over the family farm at Deerfield where he did very little painting for a period of some fifteen years. He resumed his artistic career in 1875, moving to Boston the following year. The original title of the present picture was *Negro Funeral, Alabama.*

60
GEORGE INNESS (1825–94)
Sunset in Georgia, 1890
Oil on canvas, 18×24
Milwaukee Art Center
(Layton Collection)

Inness was born in Newburgh, New York and spent his youth in New York City and near Newark, New Jersey. He first exhibited in 1844 at the National Academy and was elected a member of the Academy in 1853. Inness traveled to Europe a number of times during his life, first in 1847 and again in 1850 and 1854; from 1870 to 1874 he lived in Italy and France. He spent most of the remainder of his life in New York City and Montclair, New Jersey.

61
EDWARD LAMSON HENRY (1841–1919)
Sharpening the Saw, c. 1887
Oil on canvas, 16×12
New York State Historical Association, Cooperstown

Henry was born in Charleston, South Carolina. Orphaned, he was taken at the age of seven to live with cousins in New York. He received his first art education at the age of fourteen. In 1858 Henry went to Philadelphia to study at the Pennsylvania Academy; he exhibited his first painting at the National Academy of Design the following year. After spending the years 1860–62 in Europe, Henry settled in New York where he was elected a member of the National Academy in 1869. He went abroad again in 1871, '75 and '81–82. From the middle of the 1880s until the end of his life, Henry spent winters in New York City and summers at his home in Cragsmoor near Ellenville, New York, where the present picture, one of a large number by Henry in which Negroes are depicted, was painted.

62
FRANCIS COATES JONES (1857–1932)
The Orchard
Oil on canvas, 20¼×14¾
Bowdoin College Museum of Art, Brunswick, Maine

Born in Baltimore, Jones studied at the Ecole des Beaux-Arts in Paris. He became a member of the National Academy in 1894.

63
THOMAS P. ANSHUTZ (1851–1912)
Aunt Hannah, c. 1888
Oil on panel, 12⅛×9⅞
The Detroit Institute of Arts

Anshutz became a student of Thomas Eakins at the Pennsylvania Academy in 1876, an instructor assisting Eakins in 1881, and ultimately succeeded him in 1886. In 1909 Anshutz was made head of the Academy.

64
HENRY O. TANNER (1859–1937)
The Banjo Lesson, 1893
Oil on canvas, 48×35
Hampton Institute, Hampton, Virginia
(Gift of Mr. Robert Ogden, 1894)

Tanner was a student of Thomas Eakins at the Pennsylvania Academy. He later went to Paris where he studied in the Académie Julien. His work consists mainly of religious subjects.

65
JOHN SINGER SARGENT (1856–1925)
The Bathers, 1917
Water-color, 15¾×20⅞
Worcester Art Museum

Born in Florence of American parents, Sargent became interested in painting at a very early age. His first important teacher was Carolus Duran in Paris, with whom he studied from 1874 to 1876. Sargent's work met with immediate success and he

opened his own studio in Paris in 1881. In 1884 he moved to London, which was to remain his chief place of residence for the rest of his life. The leading society portraitist of his time, Sargent also did murals for the Boston Public Library and the Museum of Fine Arts. As a watercolorist, he was greatly admired for the virtuosity of his technique. *The Bathers* was painted while the artist was a guest of Mr. James Deering at his estate, Vizcaya, near Miami, Florida, in the spring of 1917.

66
FREDERIC REMINGTON (1861–1909)
Leaving the Canyon, 1894
Water-color, 30×32
M. Knoedler & Co., Inc., New York

Remington was born in Canton, New York and attended Yale Art School and the Art Students' League in New York. He went West and became a cowboy and rancher, but then turned to writing about and painting the Frontier. This picture depicts an incident in the story, *A Hot Trail*, by Powhatan Clark in the *Cosmopolitan* magazine of October 1894, in which Negro soldiers from the First Cavalry Regiment carry a wounded Apache prisoner.

67
ROBERT HENRI (1865–1929)
Sylvester, 1914
Oil on canvas, 32×26
Hirschl & Adler Galleries, Inc., New York

Henri, who was born in Cincinnati, studied at the Pennsylvania Academy of Fine Arts and in Paris at the Ecole des Beaux-Arts and the Académie Julien. His real teachers, however, were Hals, Velasquez, Courbet and Manet, whose work he studied in European museums. He began his career as a painter and teacher in Philadelphia in 1891. He soon became the leader of a group of painters known as the Philadelphia Realists. Around the turn of the century the group migrated to New York, where it was tagged the "Ashcan School" because of the nature of the subject matter, often slum life, the members chose to depict. Henri, who was particularly interested in national and racial types whom he called "My People," painted several vivid portraits of Negroes among which are *Willie Gee* (Newark Museum) and *Eva Green* (Wichita Art Museum). *Sylvester* was painted more than once by Henri in La Jolla, California in 1914.

68
REGINALD MARSH (1898–1954)
Negroes on Rockaway Beach, 1934
Tempera on composition board, 30×40
Whitney Museum of American Art, New York
(Gift of Mr. and Mrs. Albert Hackett)

Marsh began his career as an illustrator and cartoonist with the *New York Daily News*, *Vanity Fair* and *The New Yorker*. He later studied painting at the Art Students' League, where George Luks and John Sloan were two of his teachers. Marsh frequently depicted Negroes with the same gusto that characterizes all his studies of people in various walks of life in New York.

69
THOMAS HART BENTON (1889–
Plantation Road, 1944
Oil on canvas, 28½×39⅜
Museum of Art, Carnegie Institute, Pittsburgh

Benton, who is widely known for his murals in the Missouri State Capitol, the Truman Library and elsewhere, frequently has depicted scenes like the present one drawn from the experiences of his travels in the Midwest and South.

70
ALEXANDER BROOK (1898–
Georgia Jungle, 1939
Oil on canvas, 35×50
Museum of Art, Carnegie Institute, Pittsburgh

Brook won the Carnegie International Award in 1939 with this painting done from a scene he had observed outside Savannah. He is a member of the National Academy and the National Institute of Arts and Letters.

71
WILLIAM H. JOHNSON (1901–
Girl in a Green Dress, 1930
Oil on canvas, 24×19
Harmon Foundation, Inc., New York

Born in Florence, South Carolina, Johnson aspired to be an artist from a very early age. At twenty he was able to enroll at the National Academy in New York where he studied for five years. Essentially primitive in his stylistic tendencies, Johnson went abroad between 1926 and 1929, where he came into contact with various aspects of modern art, including Expressionism. In 1930 he received the Gold Award in Art from the Harmon Foundation and spent some time at home in South Carolina, during which time the present portrait probably was painted. Returning to Europe later that year, he married the Danish ceramic and textile artist Holcha Krake. He lived and worked in his wife's home town of Kerteminde until 1932, when the couple began to travel in Europe and Tunisia. On a visit to Oslo in 1935, Johnson met Edvard Munch, the great Norwegian Expressionist, whose art was to have an important influence on part of Johnson's later work, particularly in the print medium. Johnson was in the United States between 1938 and 1946. He made a last trip to Denmark in 1946, but returned in ill health to New York, where he has been hospitalized since 1947.

72
EDMUND ARCHER (1904–
Howard Patterson of the "Harlem Yankees," 1940
Oil on canvas, 34⅛×29⅛
Whitney Museum of American Art, New York

Archer, who was born in Richmond, Virginia, studied at the University of Virginia, the Art Students' League in New York, and in Europe. He has been the recipient of several important awards and his work is represented in the collections of many leading museums in the United States.

73
JACOB LAWRENCE (1917–
And the Migrants Keep Coming, 1940–41
Tempera on composition board, 12×18
The Museum of Modern Art, New York
(Gift of Mrs. David M. Levy)

Born in Atlantic City, Lawrence studied at the Harlem Art Workshop and the American Artists School; he worked for the Federal Art Project in 1939–40. The present picture is the last in a series of sixty panels (the thirty even numbers of

which are in the Museum of Modern Art and thirty odd numbers in the Phillips Collection, Washington) entitled "The Migration of the Negro." These scenes depict the two waves of Negro migrants who left the South to work in the North in 1916–19, to relieve the labor shortage resulting from World War I, and in 1921–23, when new immigration laws curtailed the entry of European labor. In recent years Lawrence has, among many projects, done a series of paintings dealing with the theme of Integration.

74
HORACE PIPPIN (1888–1946)
The Holy Mountain, No. 3, 1945
Oil, 25×30
Joseph H. Hirshhorn Collection, New York

Pippin was born in West Chester, Pennsylvania and spent his early life working on a farm, in a coal yard, and as a porter. He was seriously wounded in World War I and later, though untrained, began to fulfill a long-felt desire to paint. His work was soon recognized for its powerful directness and Pippin has been justly acclaimed as one of the leading primitive painters of the twentieth century. His paintings of *The Holy Mountain* recall Edward Hicks's (1780–1849) of *The Peaceable Kingdom* and were inspired by the same passage from Isaiah. In reference to this theme, Pippin said: "It came to my mind because the whole world is in such trouble, and in reading the Bible (Isaiah xi, 6) it says that there will be peace in the land. If a man knows nothing but hard times, he will paint them, for he must be true to himself, but even that man may have a dream, an ideal—and 'Holy Mountain' is my answer to such dreaming" (Selden Rodman, *Horace Pippin, A Negro Painter in America*, New York, 1947, p. 5).

75
BEN SHAHN (1898–
The Church is the Union Hall, 1946
Tempera on board, 20×16
Mrs. Hoke Levin, Detroit, Michigan

Shahn, who was born in Kovno, Lithuania, came to this country in 1906. He was apprenticed to a lithographer from 1913 to 1917. After studying botany at New York University and City College, he began to study art at the National Academy

in 1922. Shahn went abroad and studied at the Grande Chaumière in Paris and traveled widely in Europe and North Africa. Returning to this country in 1929, he soon became an artist of social protest, one of his most famous series of works (1931–32) having to do with Sacco and Vanzetti. He collaborated with Diego Rivera on murals for Rockefeller Center in 1933 and later in the decade worked on several Federal projects doing murals for public buildings. In more recent years, Shahn's style has become more symbolic, although much of his work is still oriented towards current issues.

76
JOSEPH HIRSCH (1910–
The Lynch Family, 1947–48
Oil on canvas, 35×33
Nelson Gallery—Atkins Museum, Kansas City
(Friends of Art Collection)

Born in Philadelphia, Hirsch has won several important grants, including two from the Guggenheim Foundation, 1942–43 and '43–44, and one from the American Academy of Arts and Letters, 1947. His work is widely represented in public institutions throughout the country. Hirsch's painting, *Two Men*, in the collection of the Museum of Modern Art, depicting a Negro and a white worker, was voted first place by visitors to the 1939 New York World's Fair.

77
ROBERT GWATHMEY (1903–
Shanties, 1951
Oil on canvas, 36×30
Virginia Museum of Fine Arts, Richmond
(Gift of Mrs. Anthony Wilson, 1962)

Gwathmey, who was born in Richmond, Virginia, has been the recipient of awards from numerous organizations including the Carnegie Institute, 1942; the Rosenwald Foundation, 1944; and a grant from the American Academy of Arts and Letters, 1946. His work is represented in most of the principal museums in the United States.

78
RAPHAEL SOYER (1899–
City Children, c. 1955
Oil on canvas, 50×60
Arnold Weissberger, New York

Soyer was born in Russia and came to this country in 1912. He studied at Cooper Union, the National Academy and the Art Students' League. His two brothers, Moses and Isaac, are also painters. Raphael's work consists mainly of sensitive and perceptive studies of people observed in the activities of everyday life.

79
ANDREW WYETH (1917–
Granddaughter, 1956
Dry brush, 17×23
Mr. and Mrs. Robert Montgomery, New York

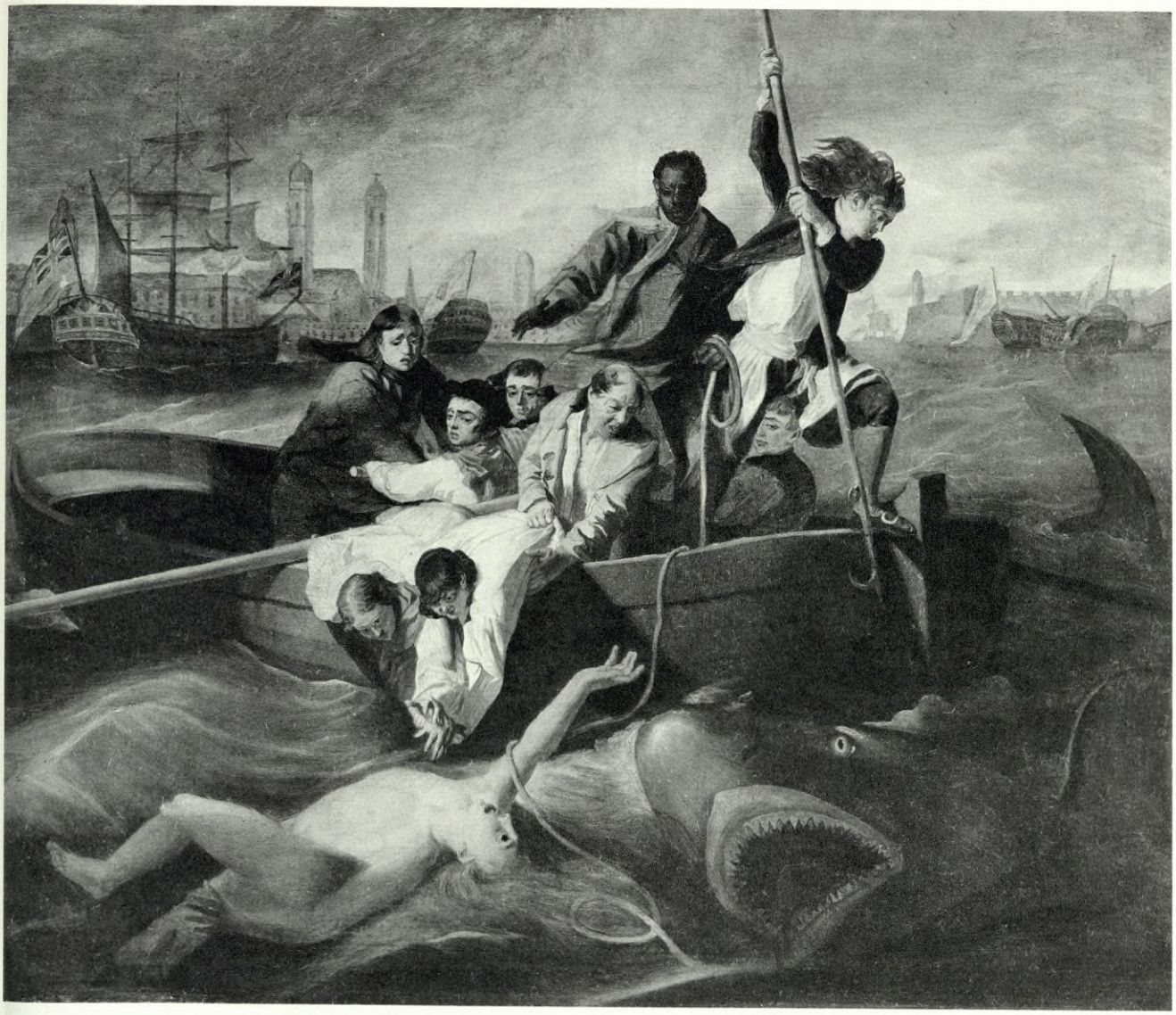
Wyeth is the son and pupil of the noted illustrator and painter, N. C. Wyeth (1882–1945). Since his first exhibition in 1937 at the Macbeth Gallery in New York (from which every picture was sold), Wyeth's work in tempera and dry brush has won universal acclaim from both the critics and the public. His paintings are in the collections of nearly every major museum in this country, and among his many awards is the Medal of Freedom, the United States' highest civilian honor. Wyeth has frequently painted Negro subjects. Three of the most notable are *A Crow Flew By* (The Metropolitan Museum of Art), *That Gentleman* (Dallas Museum of Fine Arts) and *Granddaughter*.

80
JACK LEVINE (1915–
Birmingham, 1963
Oil on canvas, 72×78
Mr. and Mrs. Charles Benton, Evanston, Illinois

Levine was born in Boston and studied first under Harold Zimmerman, with whom he came into contact at the Roxbury (Mass.) Jewish Community Center, and later with Denman Ross, a Professor in the Harvard Fine Arts Department. Levine's *Feast of Pure Reason* of 1937 (The Museum of Modern Art), a devastating portrayal of crooked politicians, is a landmark of twentieth-century American painting.

ILLUSTRATIONS

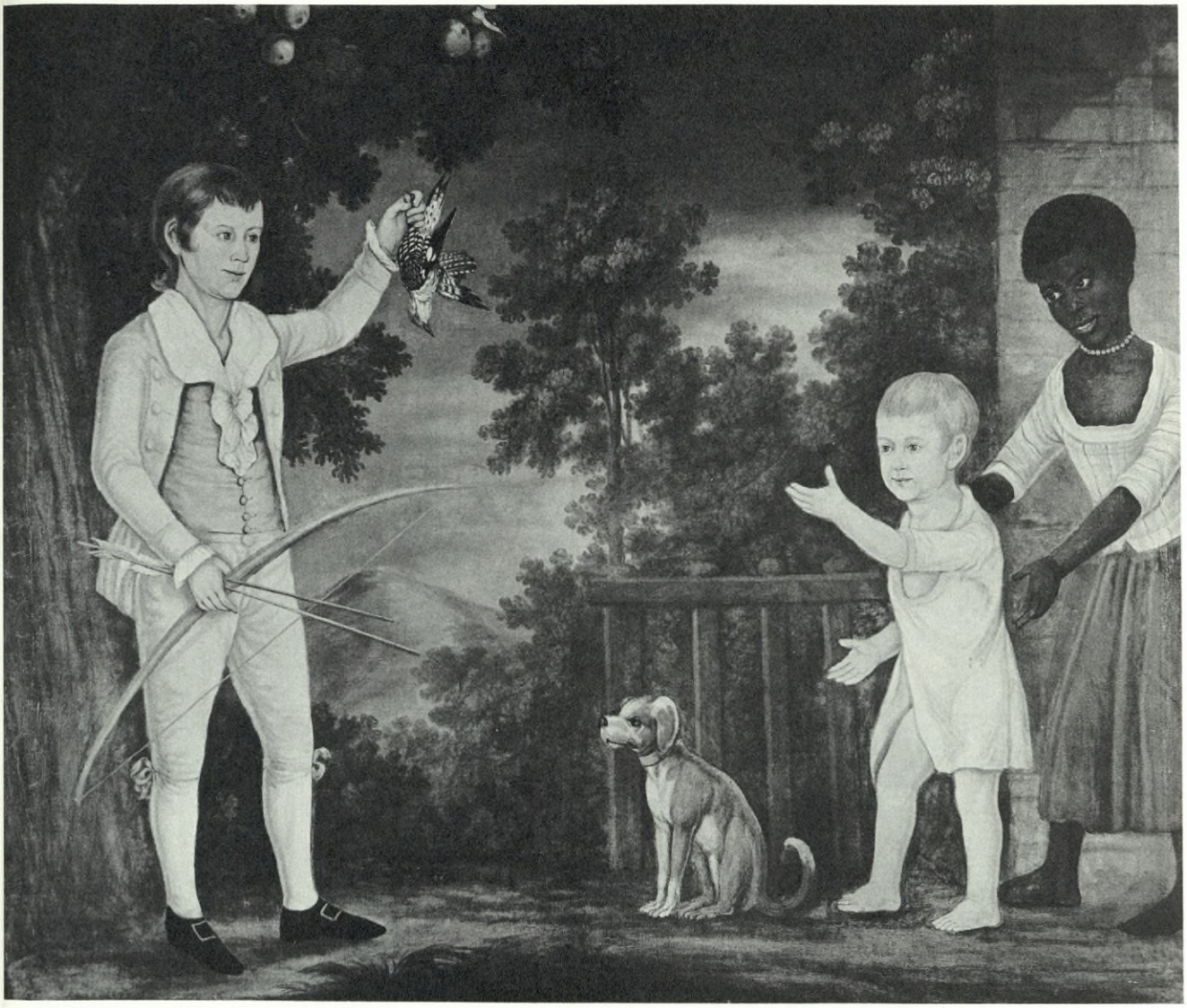
1. JUSTUS ENGELHARDT KÜHN, Portrait of Henry Darnall III



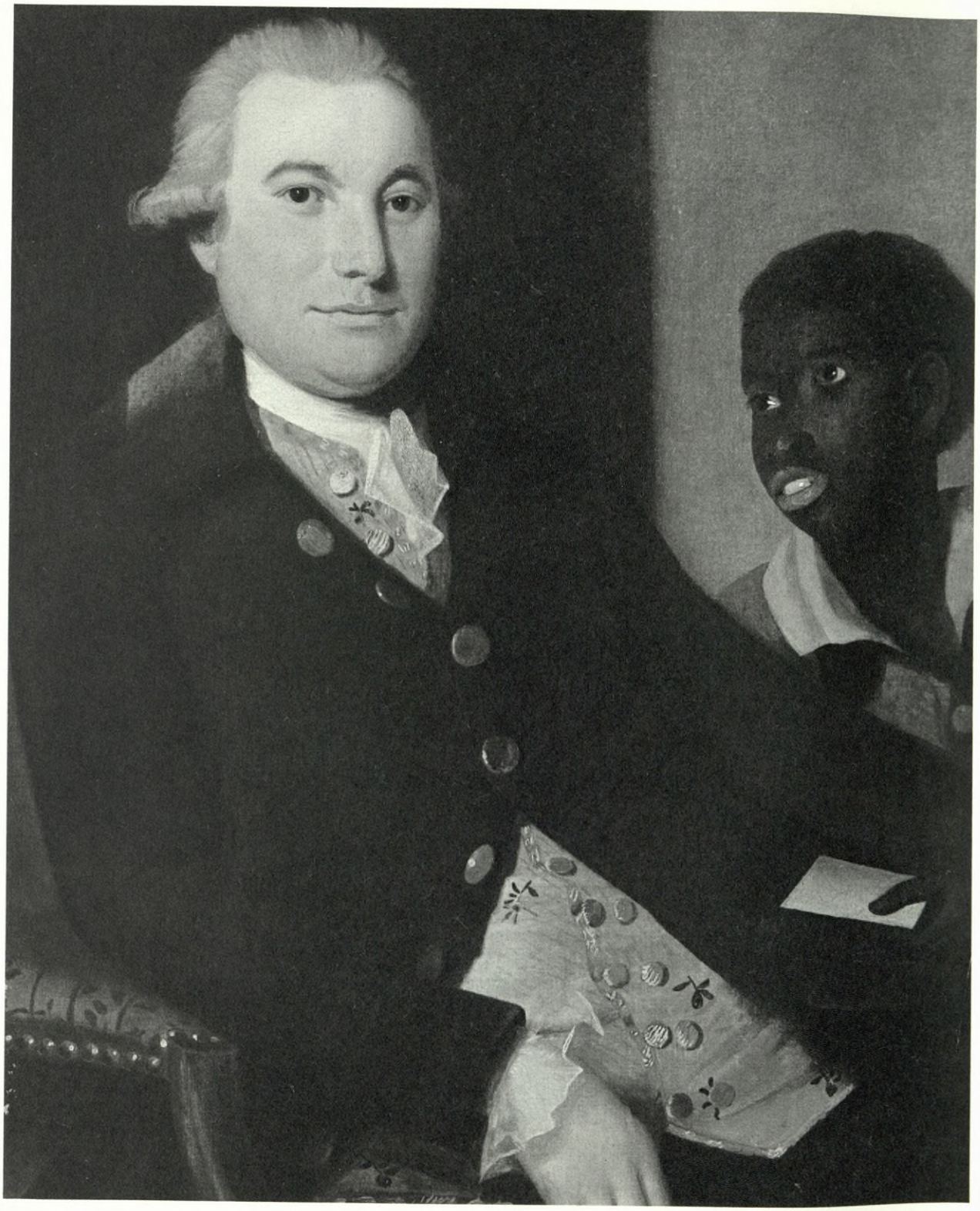
2. JOHN SINGLETON COPLEY, Watson and the Shark

3. WINTHROP CHANDLER, River Scene with Figures

DETAIL

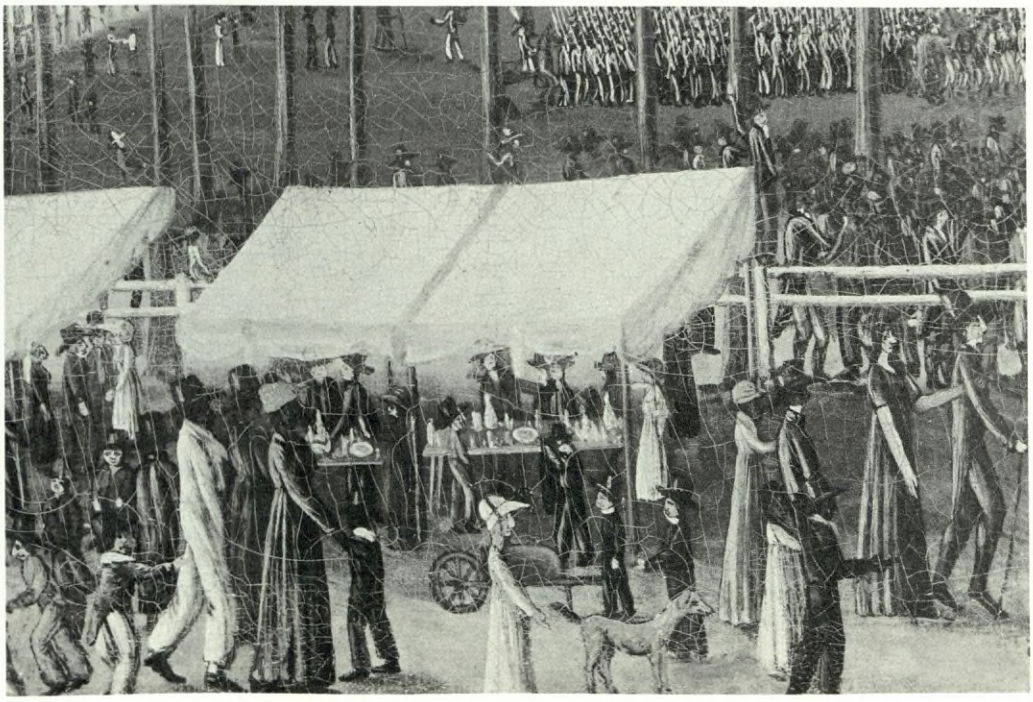


4. UNKNOWN ARTIST, Alexander Spotswood Payne and his Brother, John Robert Dandridge Payne, with their Nurse



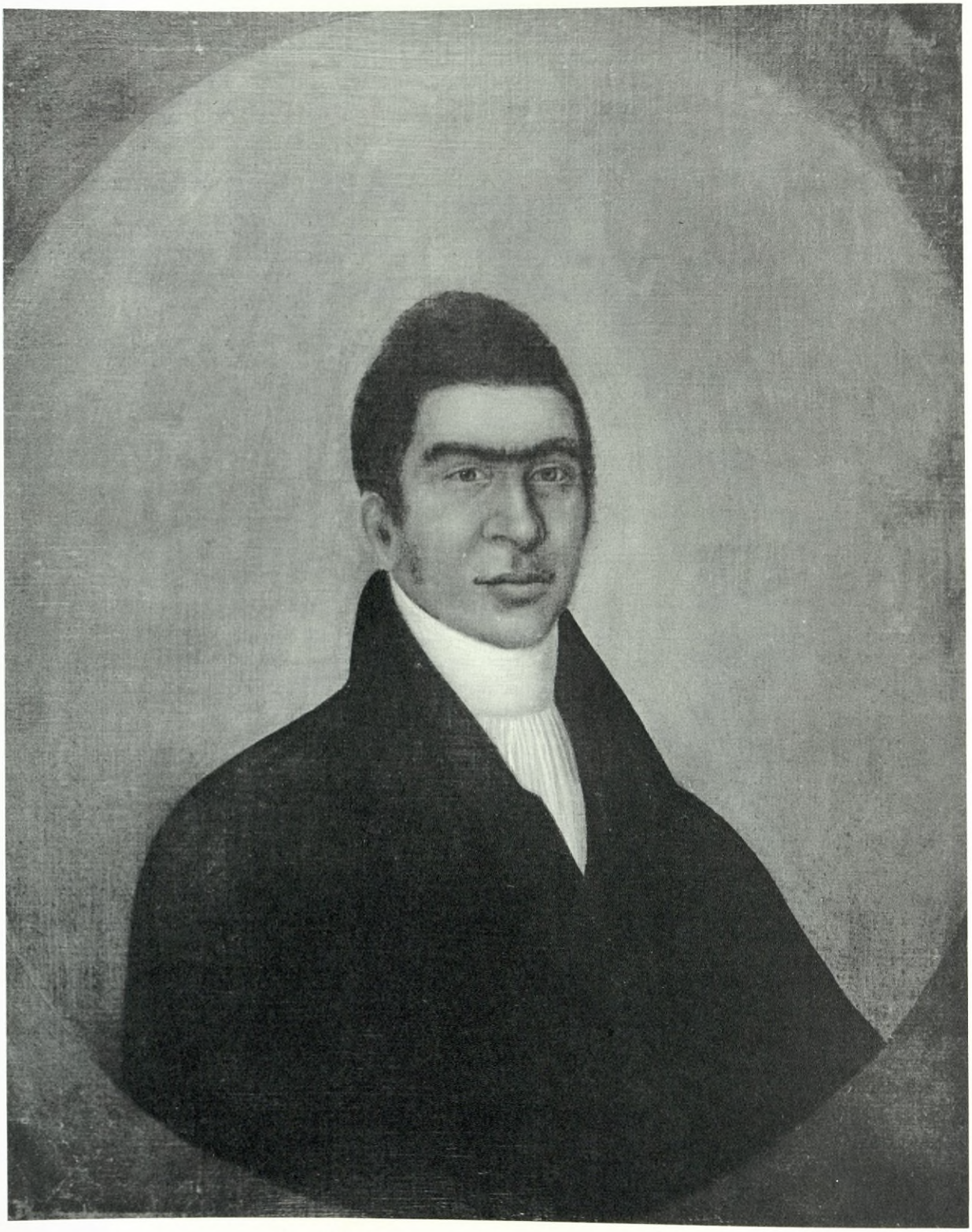
5. RALPH EARL, Gentleman with Negro Attendant

6. GEORGE ROPES, Salem Common on Training Day, 1808



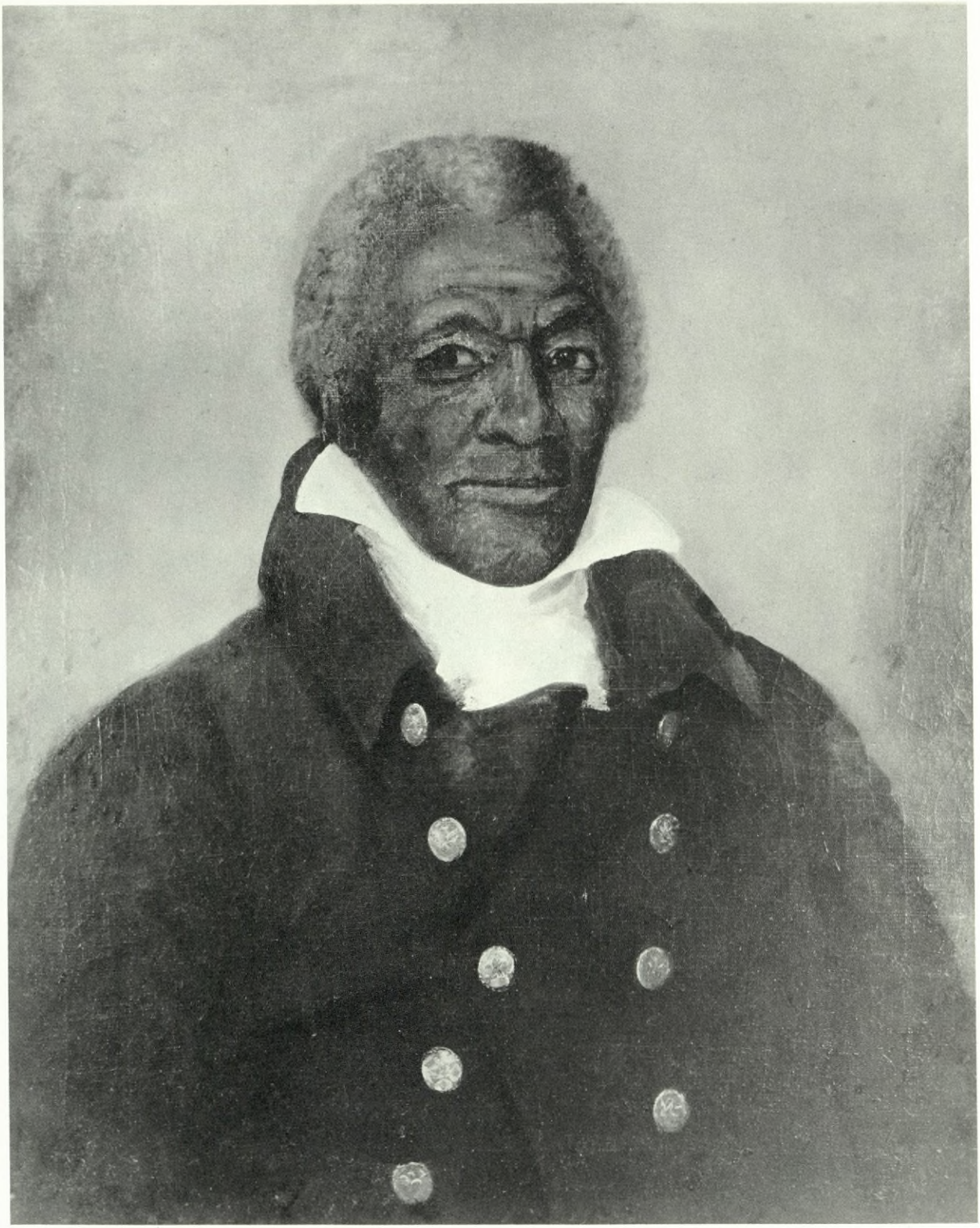
DETAIL

7. UNKNOWN ARTIST, Sy or Cy Gilliat, Negro Banjo Player



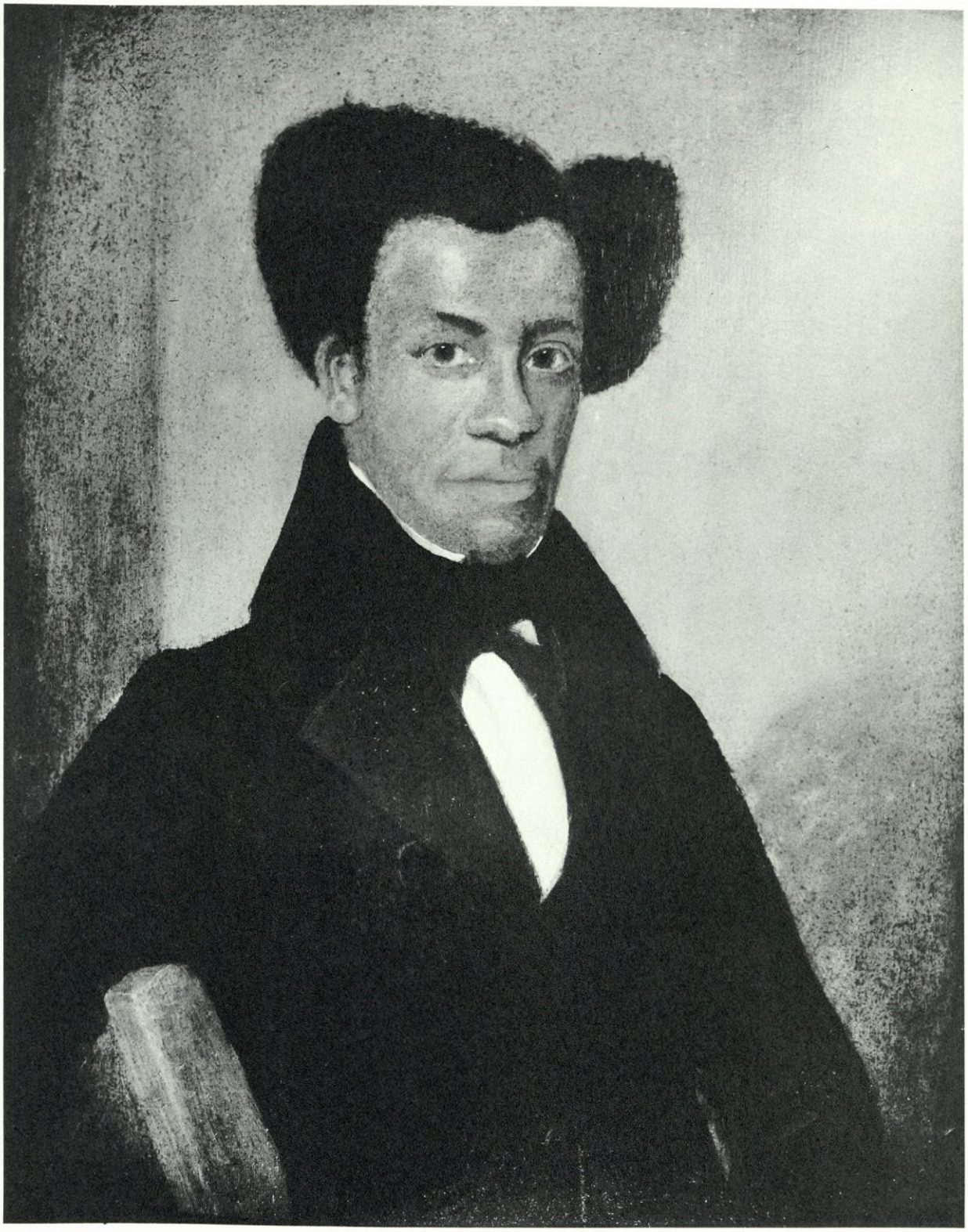
8. JOSHUA JOHNSTON, Portrait of a Cleric (?)

9. CHARLES WILLSON PEALE, Portrait of Yarrow Mamout



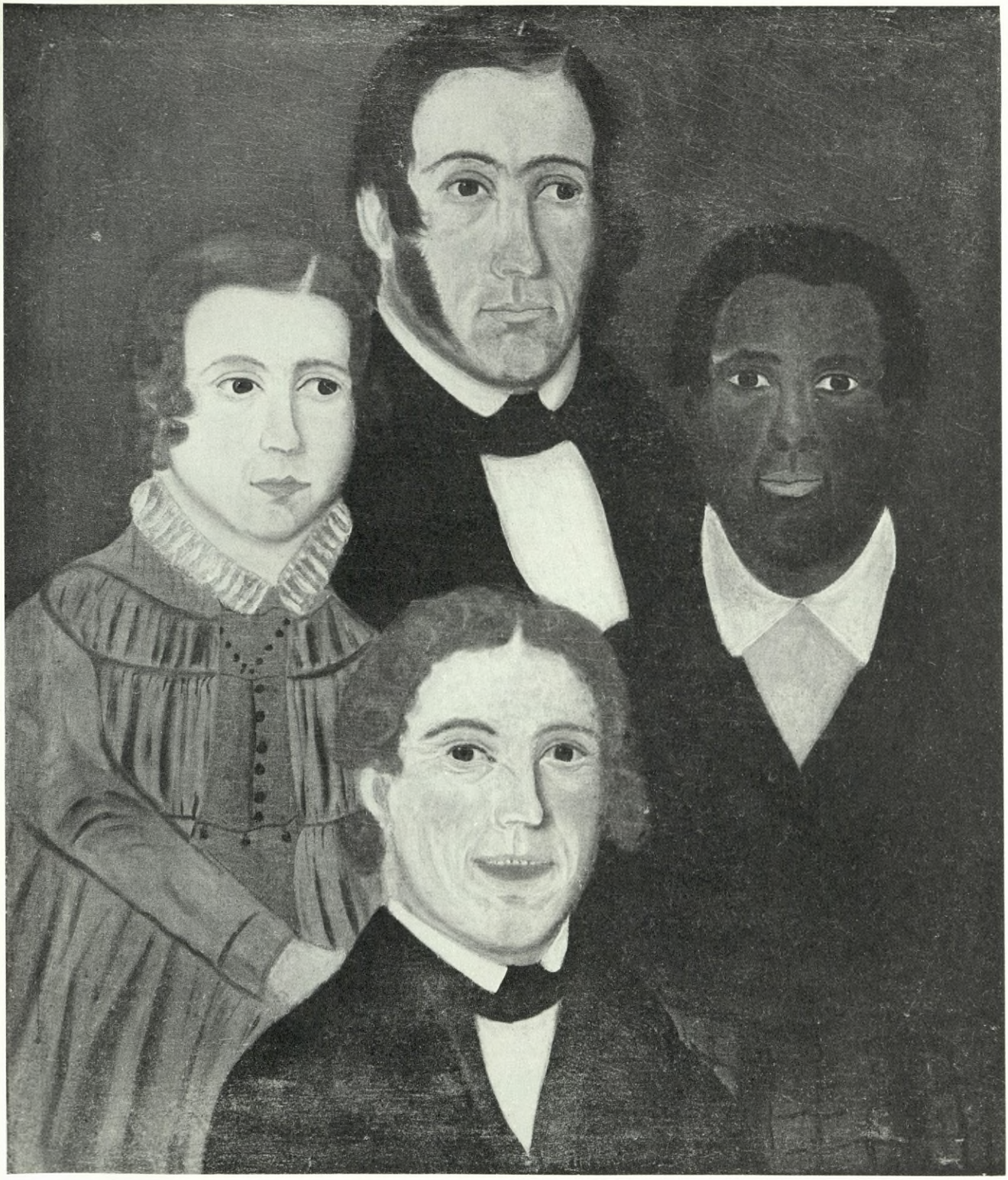
10. JOHN B. MARTIN, Portrait of James (Armistead) Lafayette

II. JEREMIAH HARDY, Portrait of Abraham Hanson



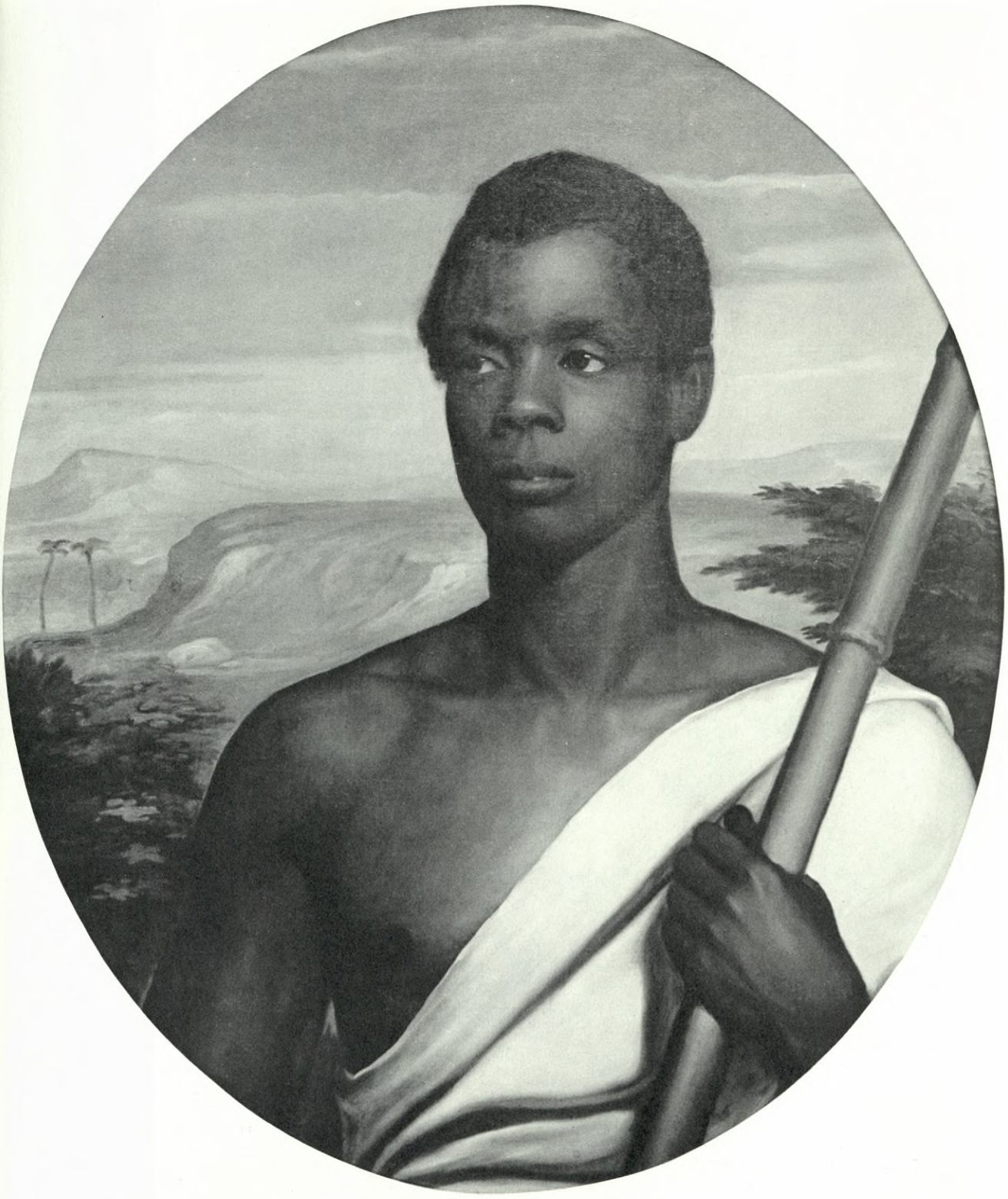
12. UNKNOWN ARTIST, Portrait of a Gentleman

13. UNKNOWN ARTIST, Portrait of William Whipper

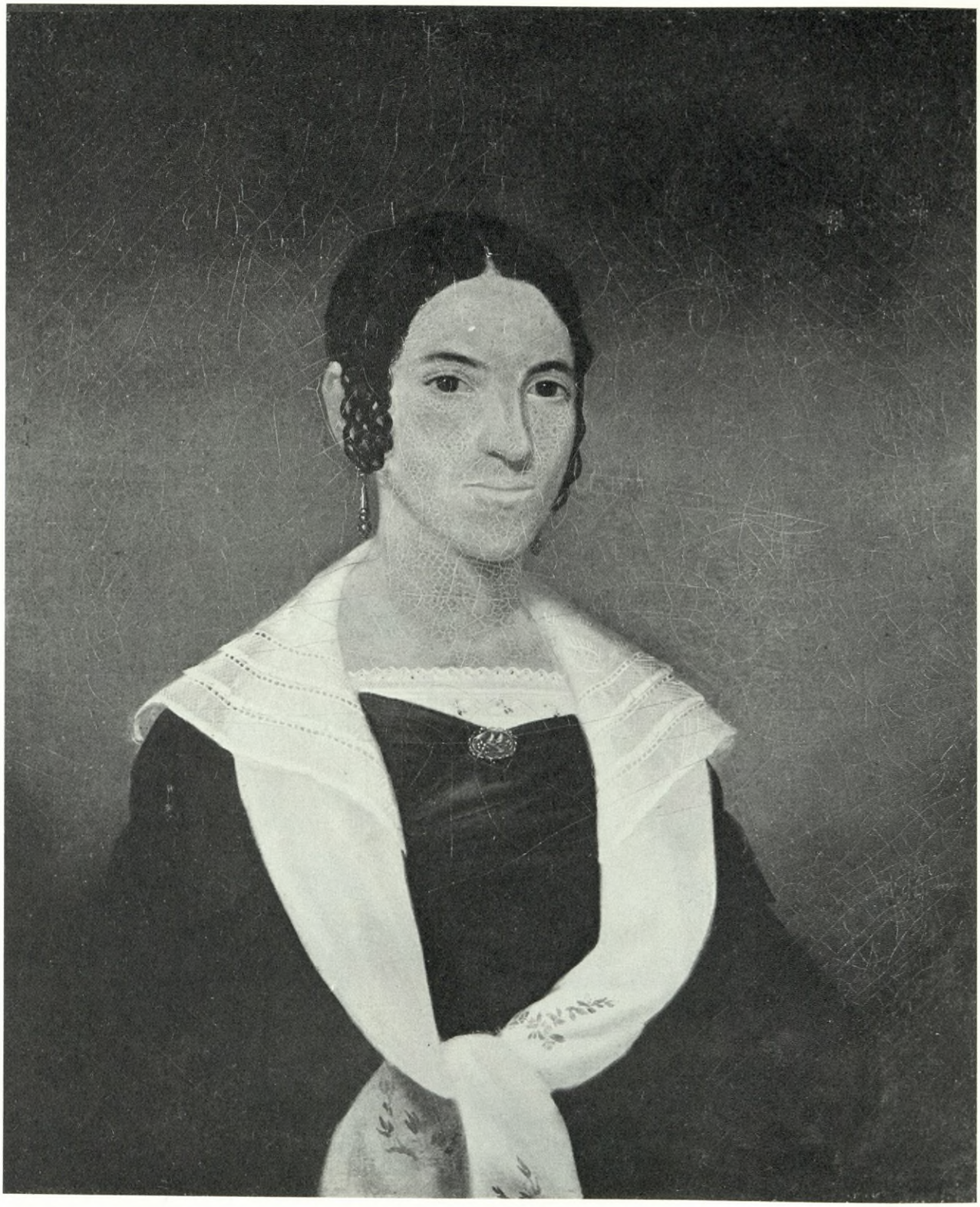


14. UNKNOWN ARTIST, Enigmatic Foursome

15. CHRISTIAN MAYR, Kitchen Ball at White Sulphur Springs



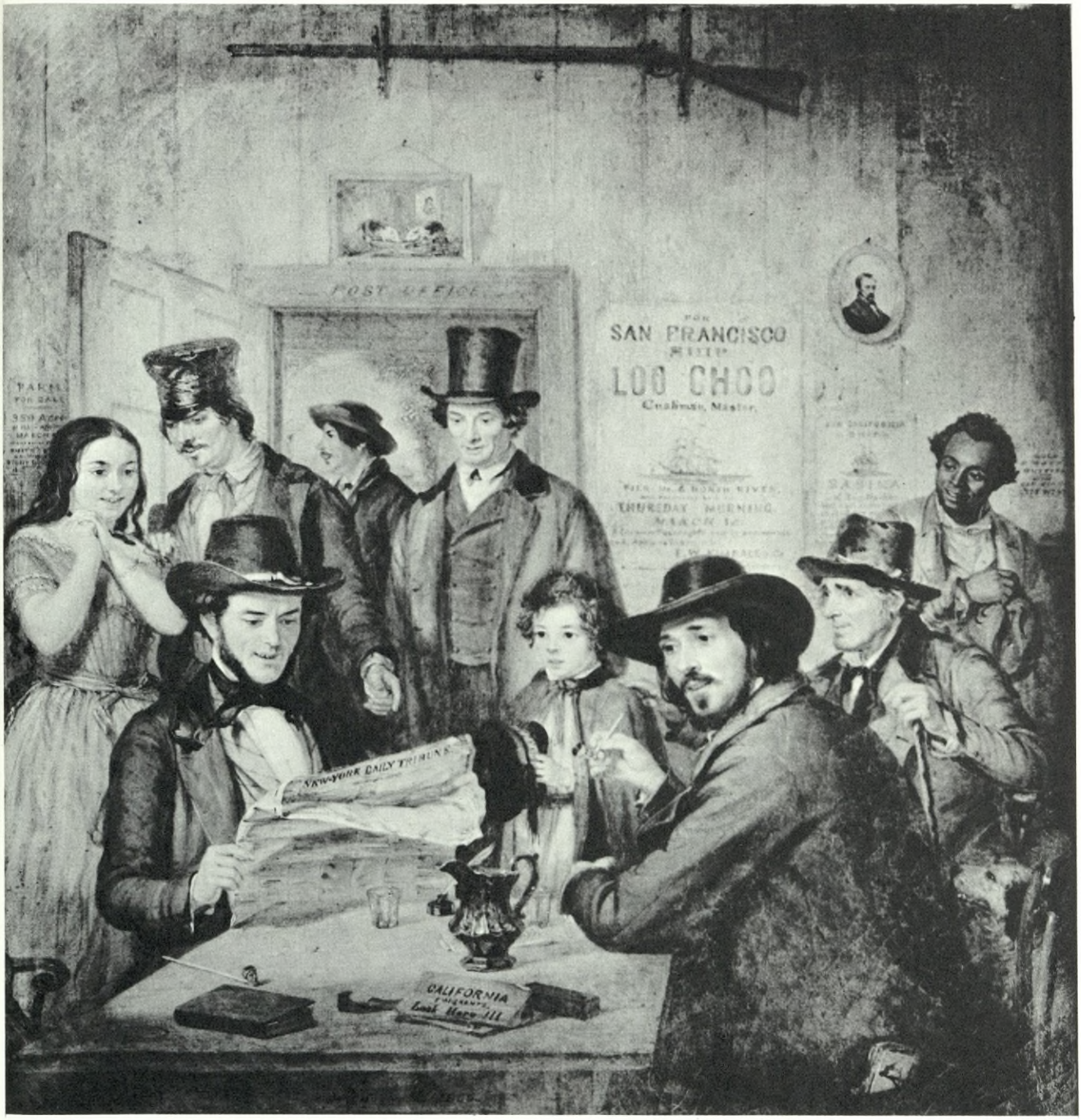
16. NATHANIEL JOCELYN, Portrait of Cinqué



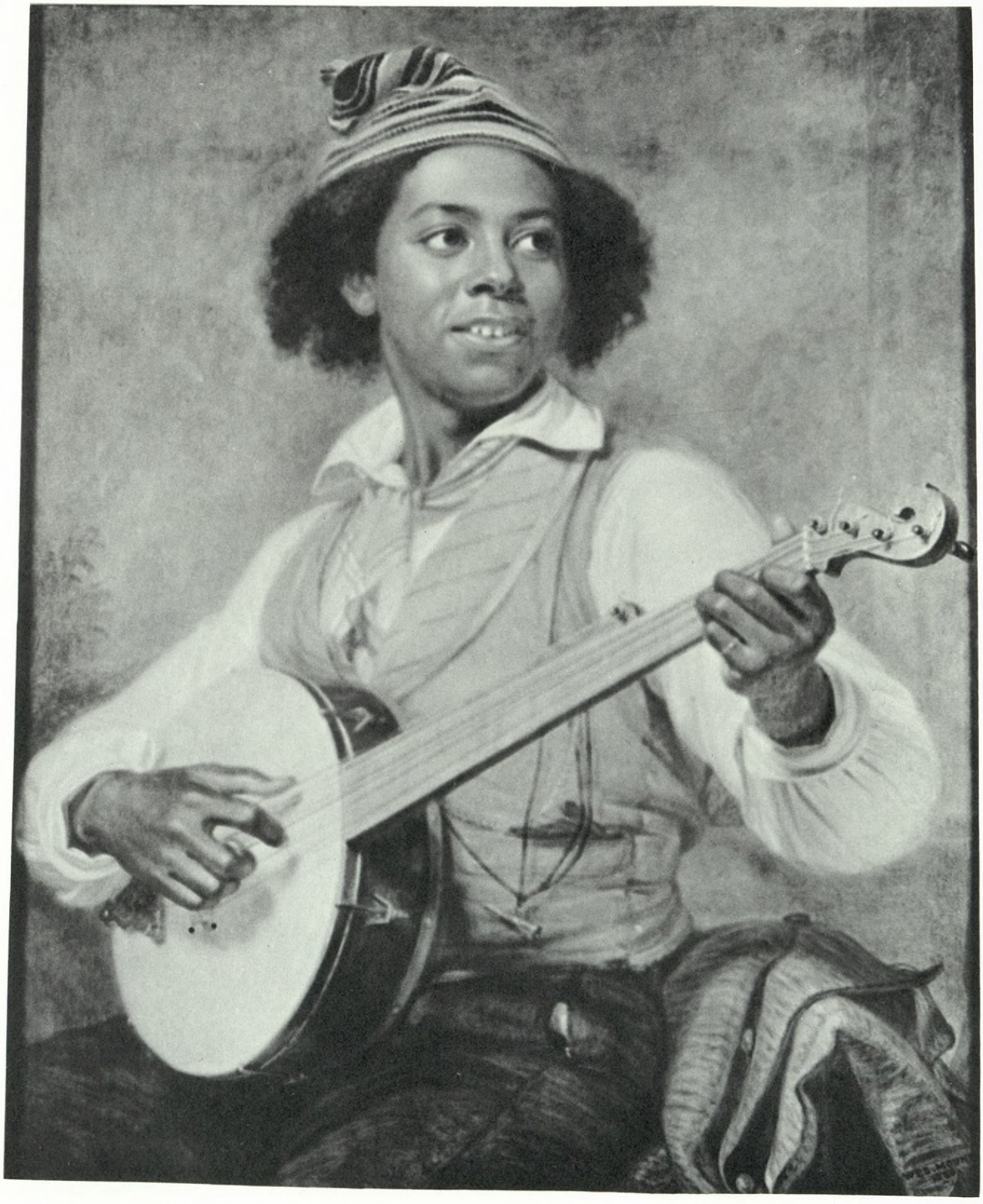
17. UNKNOWN ARTIST, Lady in a Fine Scarf

18. WILLIAM SIDNEY MOUNT, Farmers Nooning

19. WILLIAM SIDNEY MOUNT, The Power of Music



20. WILLIAM SIDNEY MOUNT, California News

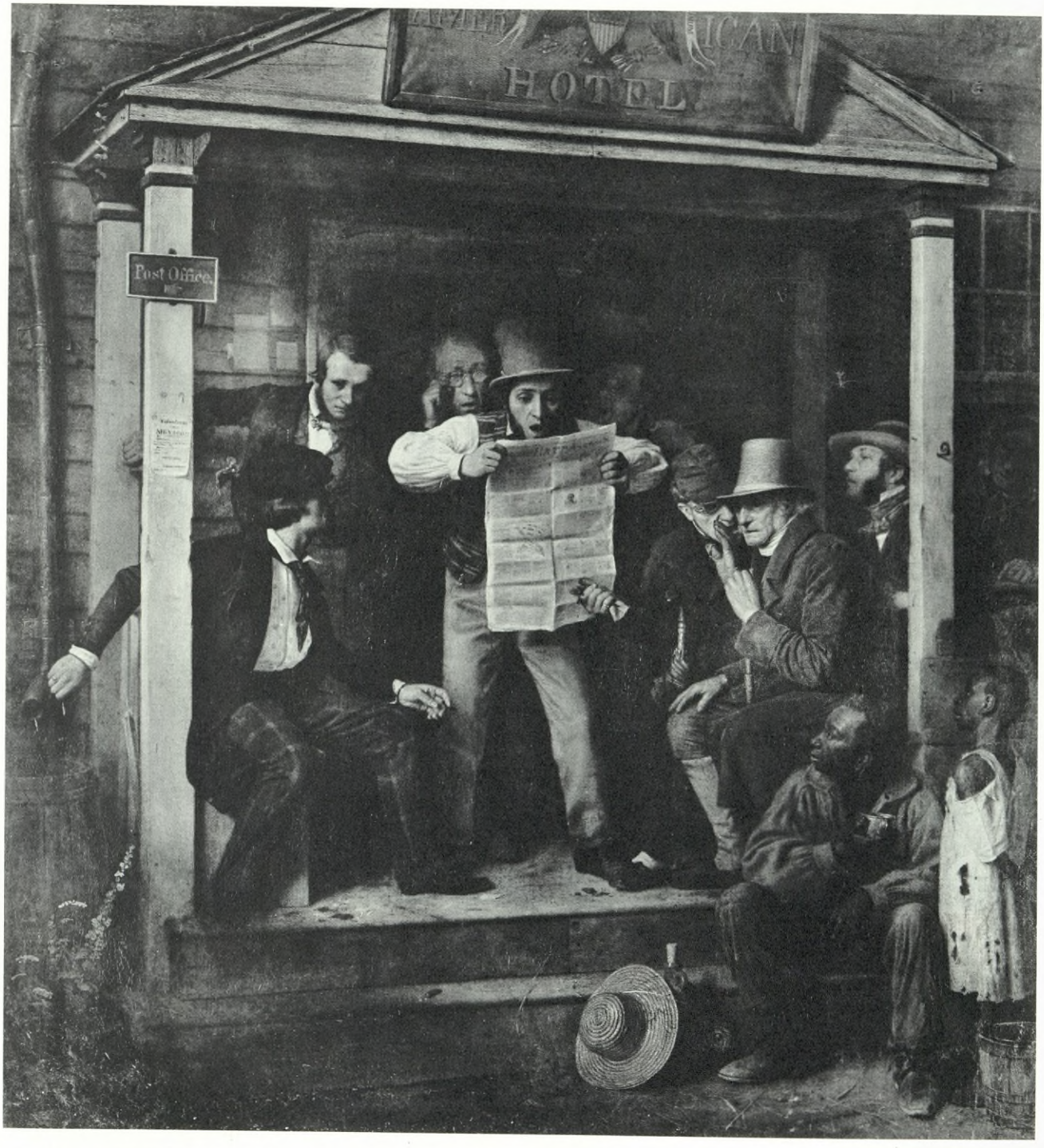


23. WILLIAM SIDNEY MOUNT, The Banjo Player

24. JAMES G. CLONNEY, Sleeping Negro

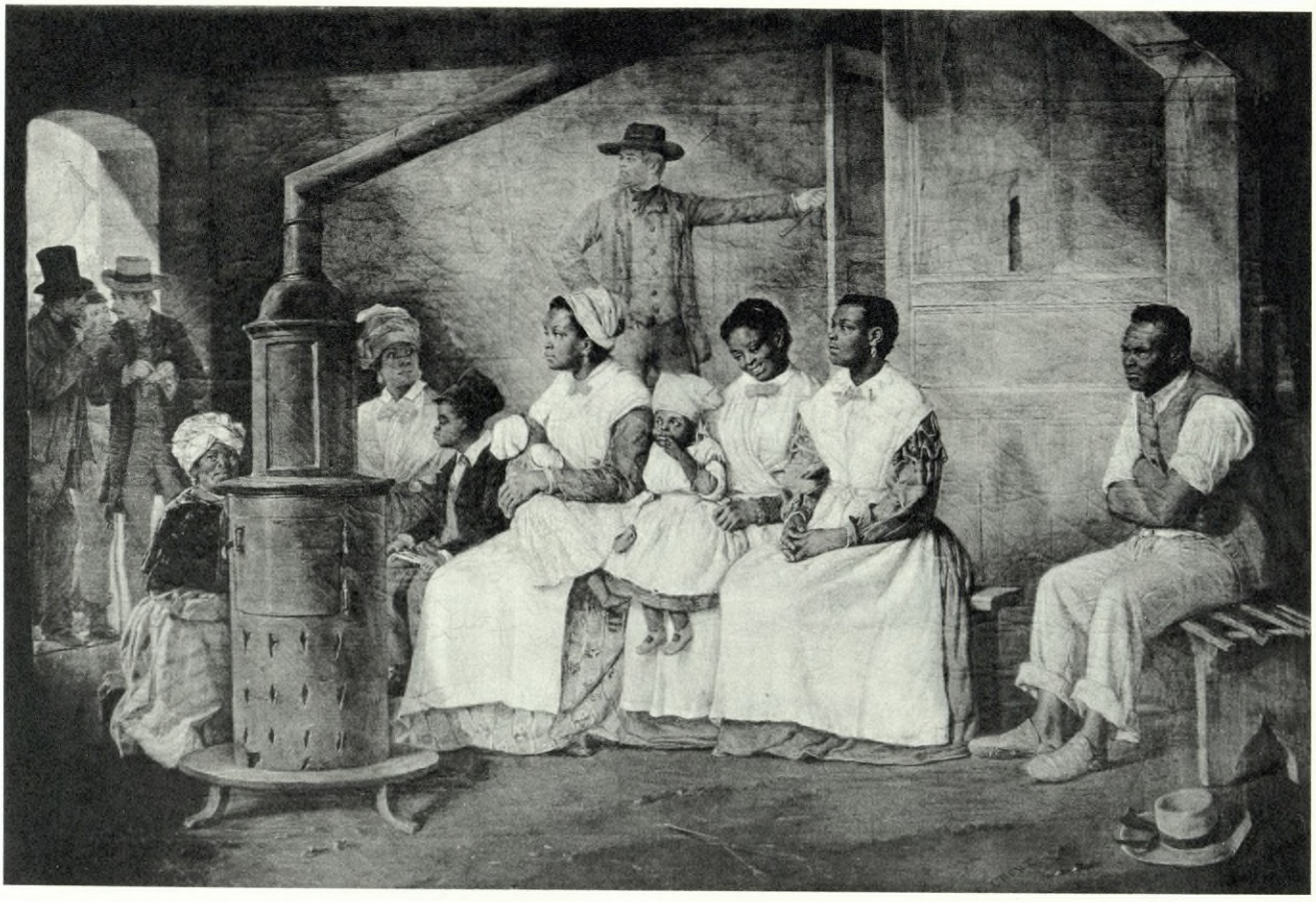
25. JAMES G. CLONNEY, The Militia Training

26. JAMES G. CLONNEY, In the Cornfield



27. RICHARD CATON WOODVILLE, SR., War News from Mexico

28. UNKNOWN ARTIST, The Slave Market



29. EYRE CROWE, Slave Market, Richmond, Virginia

30. ROBERT DUNCANSON, Uncle Tom and Little Eva

31. UNKNOWN ARTIST, Portrait of Thomas Bronk

32. WILLIAM MATTHEW PRIOR, Three Sisters of the Coplan Family

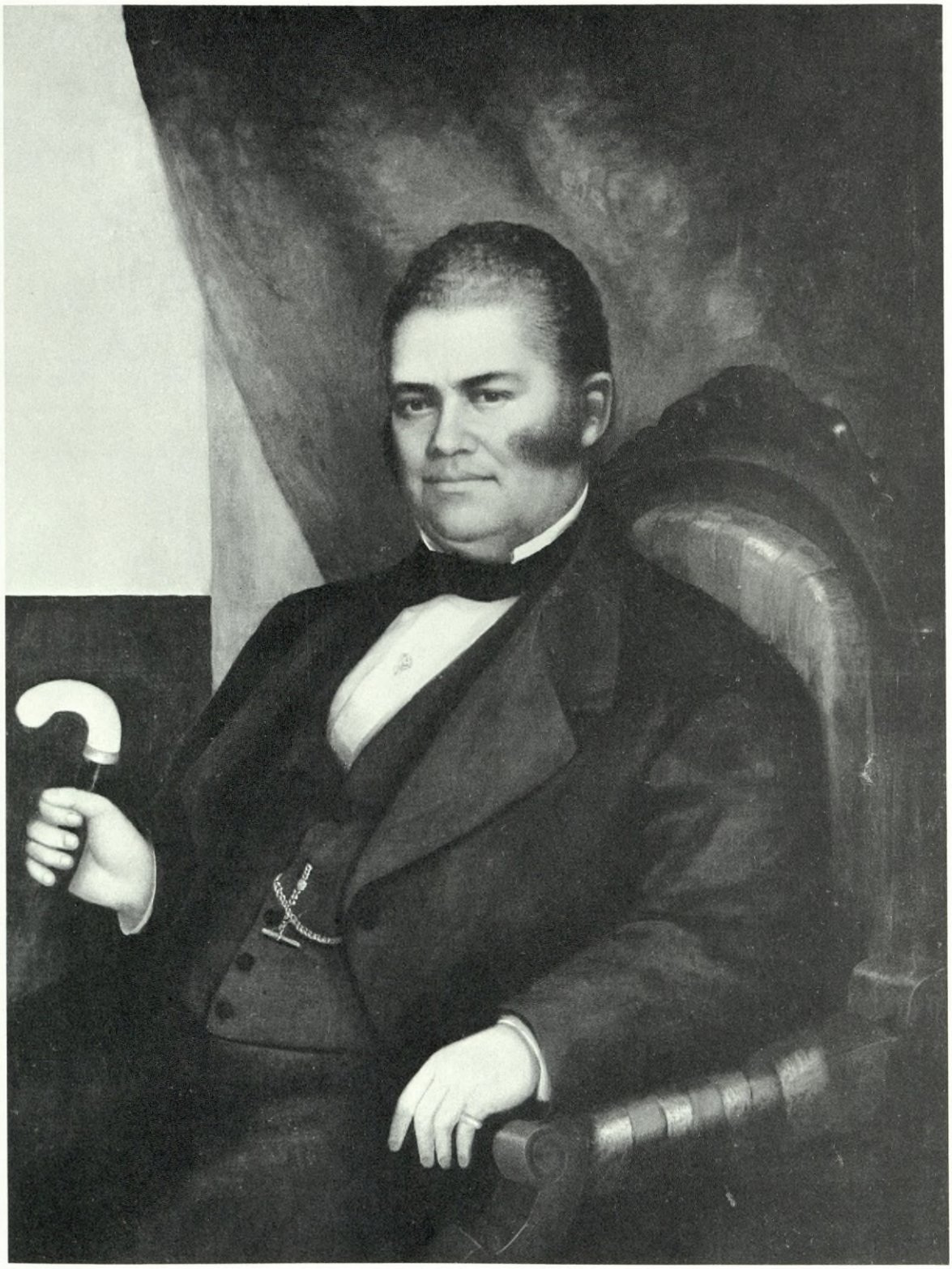
33. THOMAS WATERMAN WOOD, Moses, the Baltimore News Vendor

34. EASTMAN JOHNSON, Negro Boy

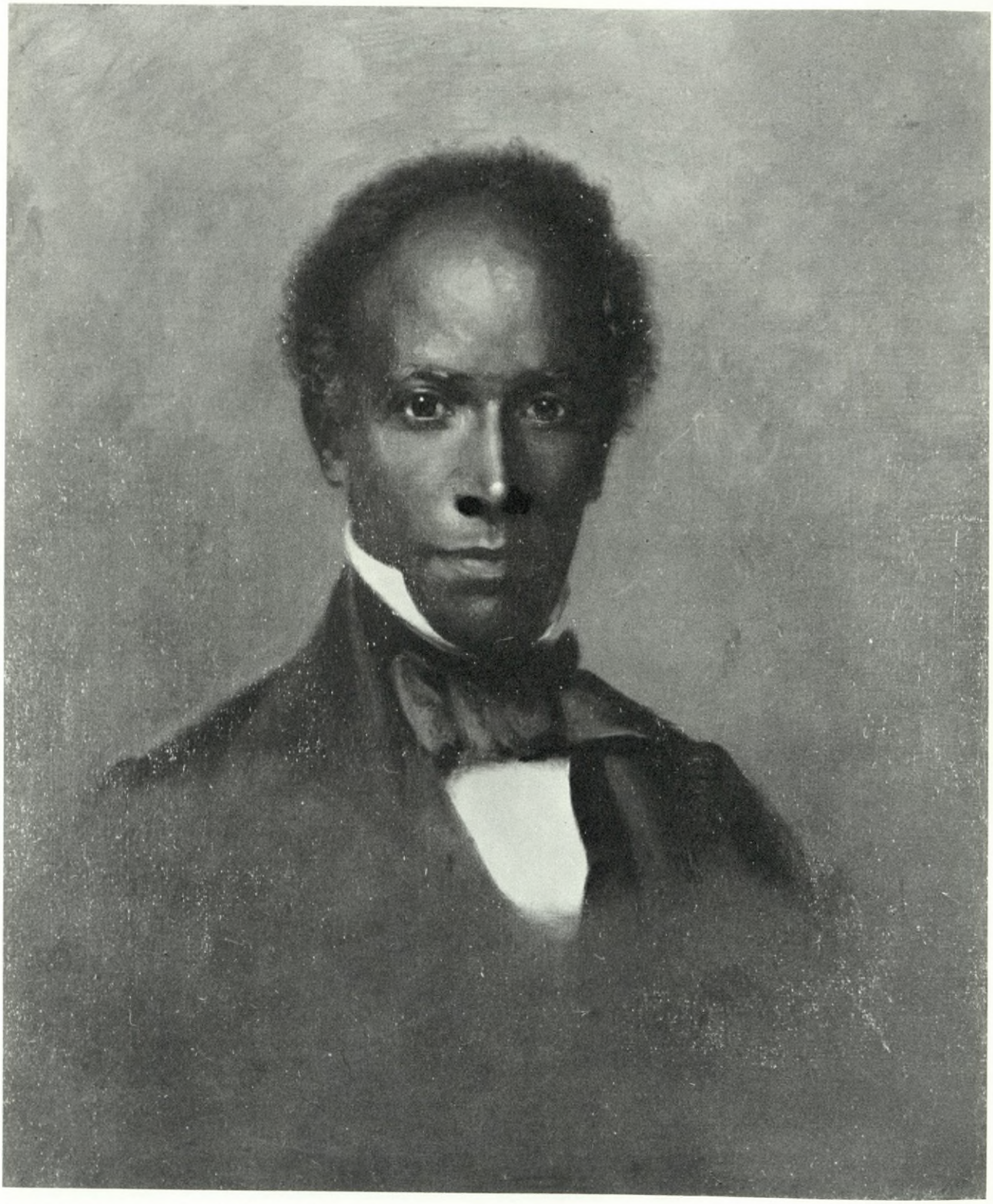
35. EASTMAN JOHNSON, A Ride for Liberty—The Fugitive Slaves

36. EASTMAN JOHNSON, Portrait of a Negress

41. AARON E. DARLING, Portrait of Mrs. John Jones



40. AARON E. DARLING, Portrait of John Jones



39. THOMAS SULLY, Portrait of Edward James Roye

42. WINSLOW HOMER, Army Boots

43. WINSLOW HOMER, Captured Liberators

44. WINSLOW HOMER, Taking a Sunflower to Teacher

45. WINSLOW HOMER, The Visit of the Mistress

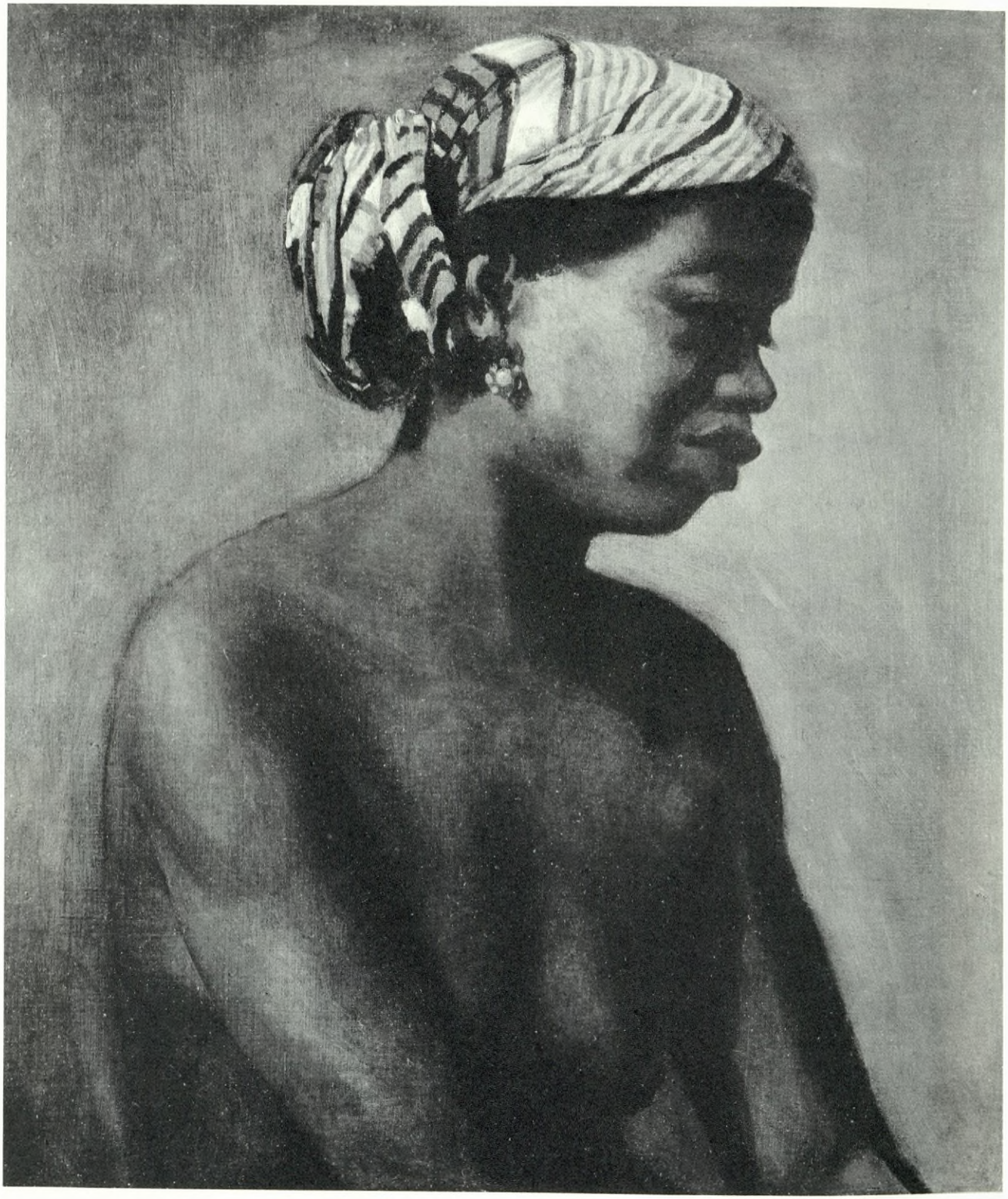
46. WINSLOW HOMER, Sunday Morning in Virginia

47. WINSLOW HOMER, Carnival

48. EDWIN FORBES, Mess Boy Asleep

50. HORACE BONHAM, Nearing the Issue at the Cockpit

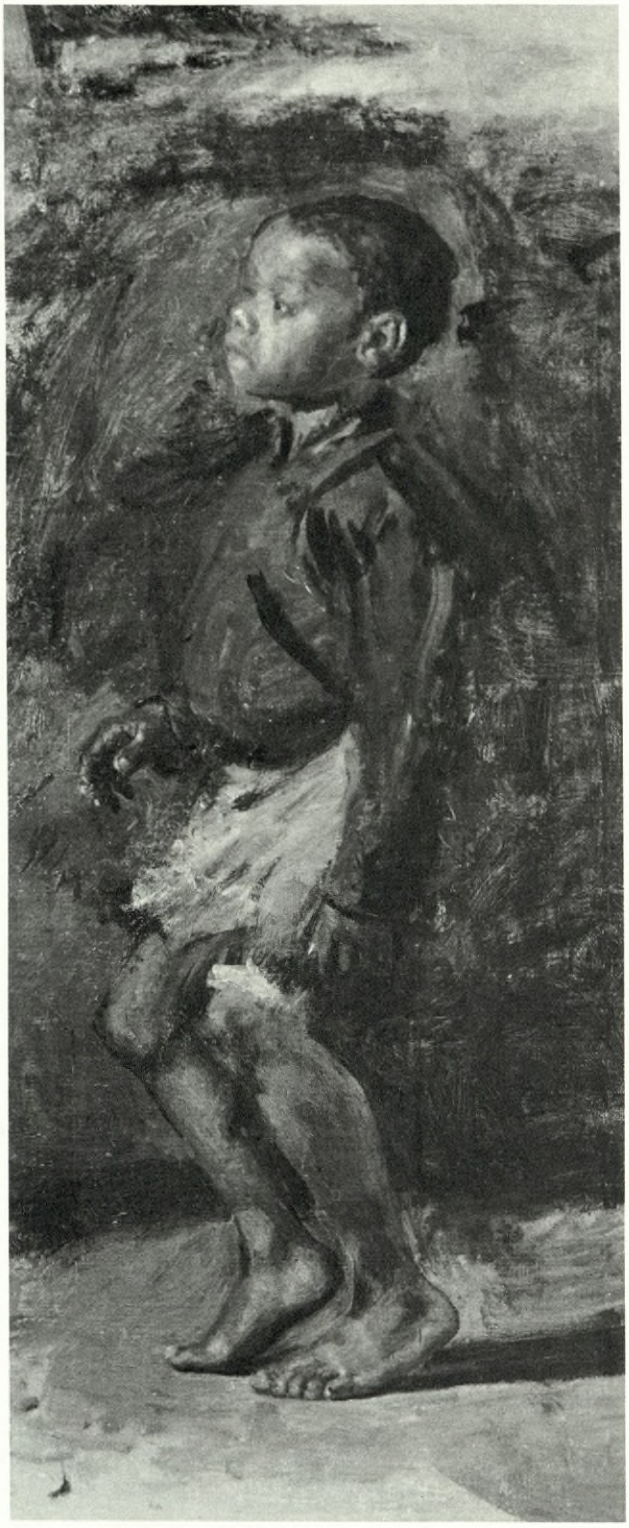
49. FRANK BUCHSER, Guitar Player



51. THOMAS EAKINS, Negress

52. THOMAS EAKINS, Whistling for Plover

54. THOMAS EAKINS, Negro Boy Dancing



53. THOMAS EAKINS, Negro Boy Dancing (Preparatory Study)

55. THOMAS EAKINS, The Red Shawl

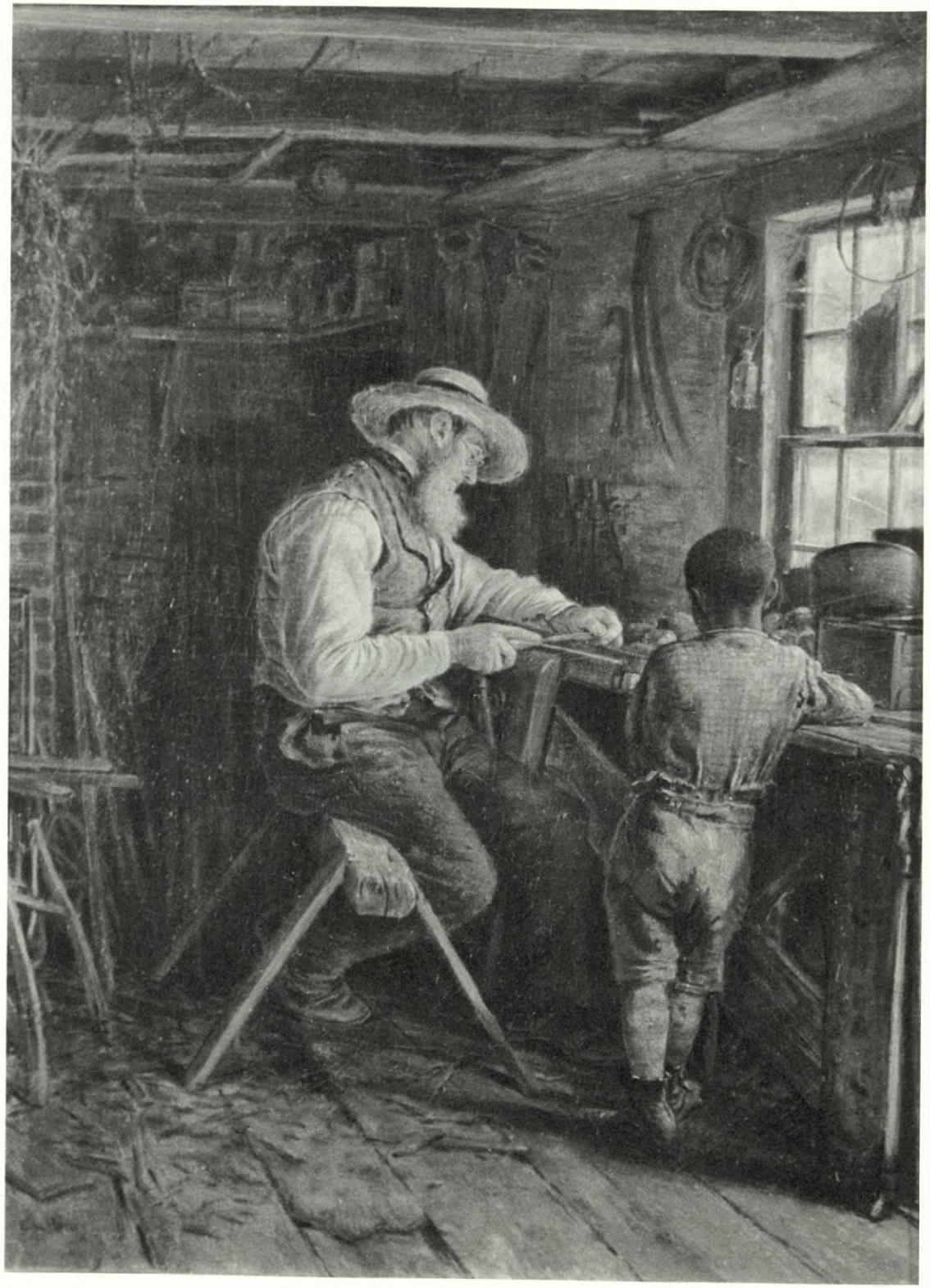
56. THOMAS EAKINS, Portrait of Henry O. Tanner

57. THOMAS HOVENDEN, Their Pride

58. RICHARD NORRIS BROOKE, A Pastoral Visit

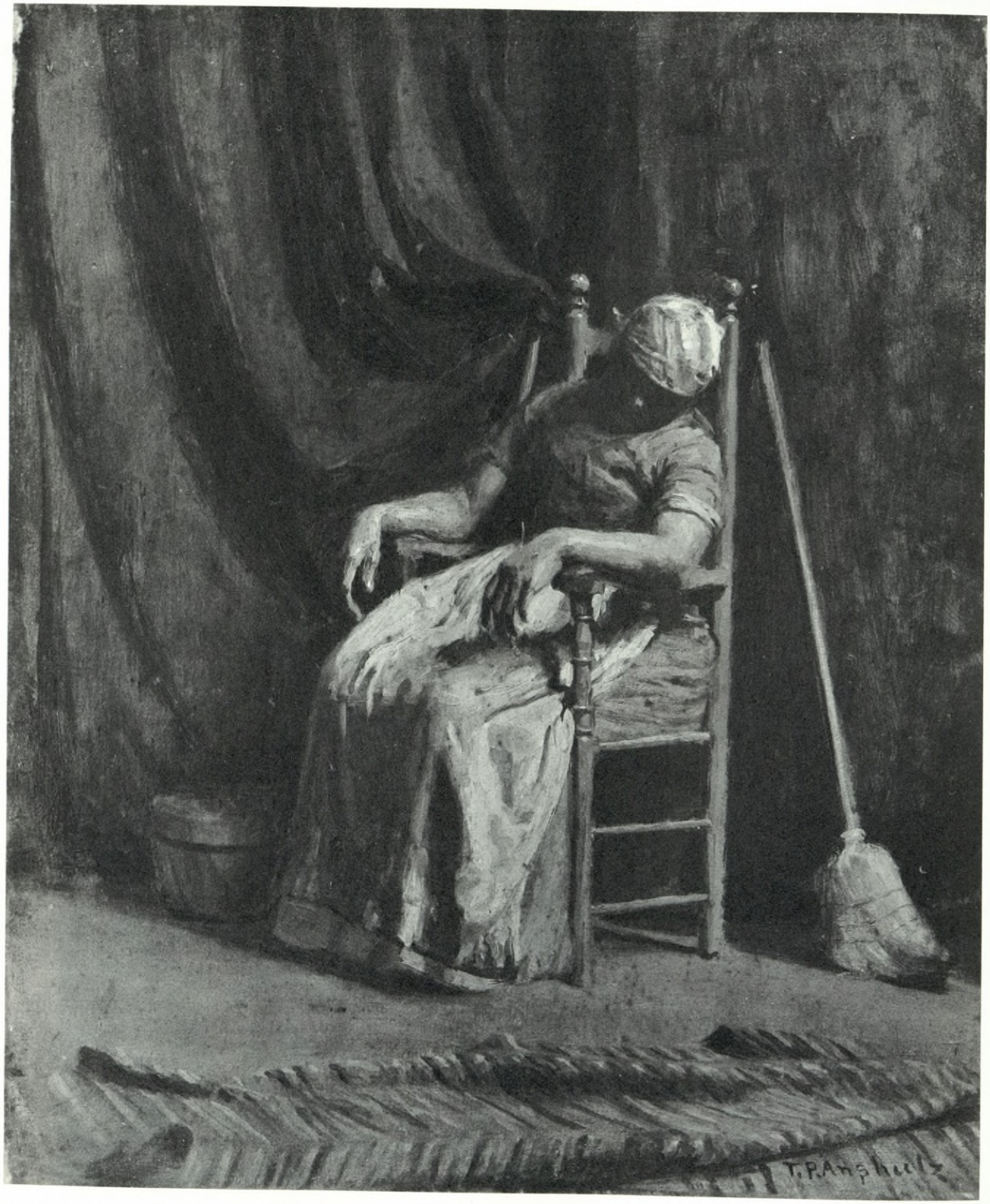
59. GEORGE FULLER, Negro Funeral

60. GEORGE INNESS, Sunset in Georgia



61. EDWARD LAMSON HENRY, Sharpening the Saw

62. FRANCIS COATES JONES, The Orchard

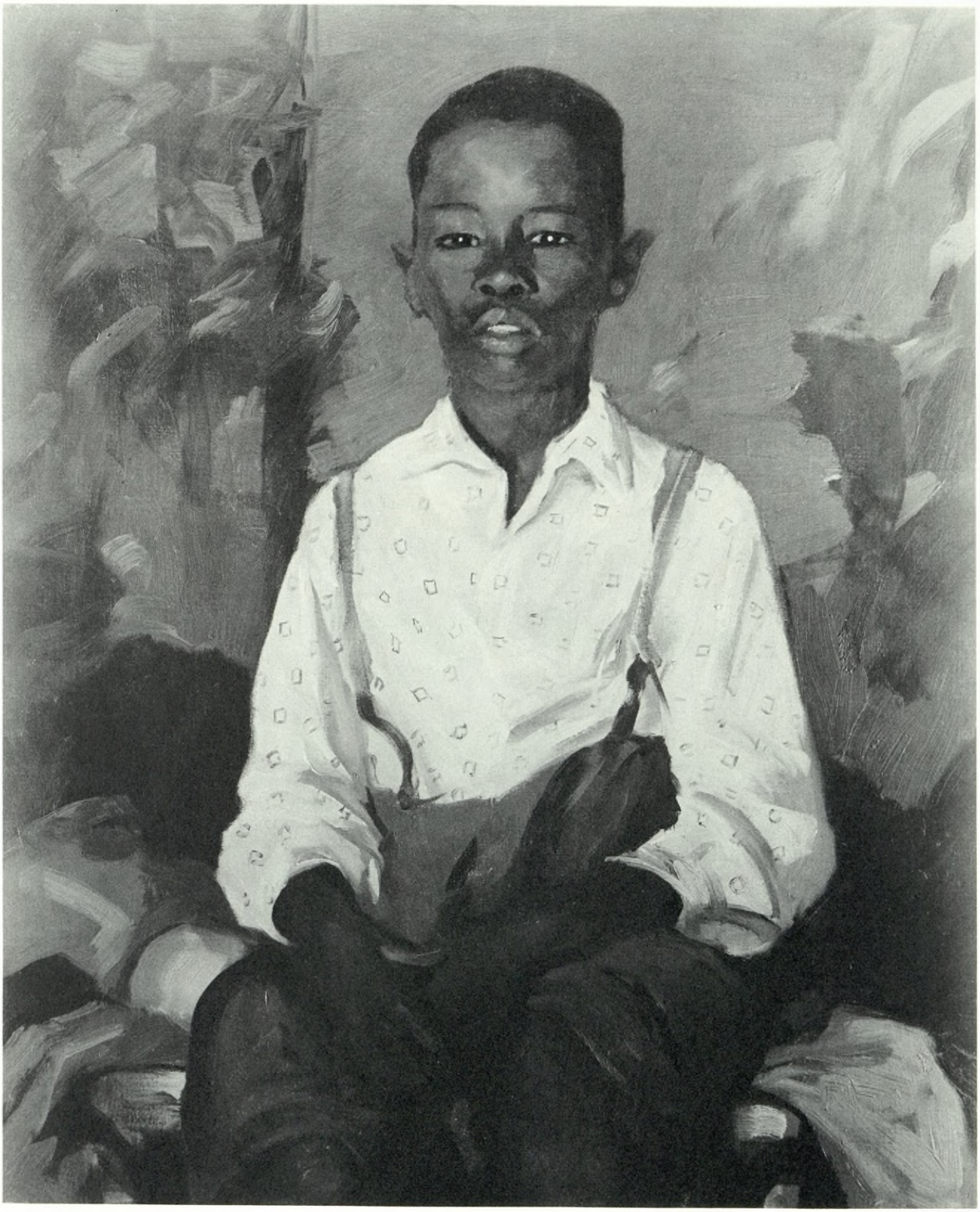


63. THOMAS P. ANSHUTZ, Aunt Hannah

64. HENRY O. TANNER, The Banjo Lesson

65. JOHN SINGER SARGENT, The Bathers

66. FREDERIC REMINGTON, Leaving the Canyon



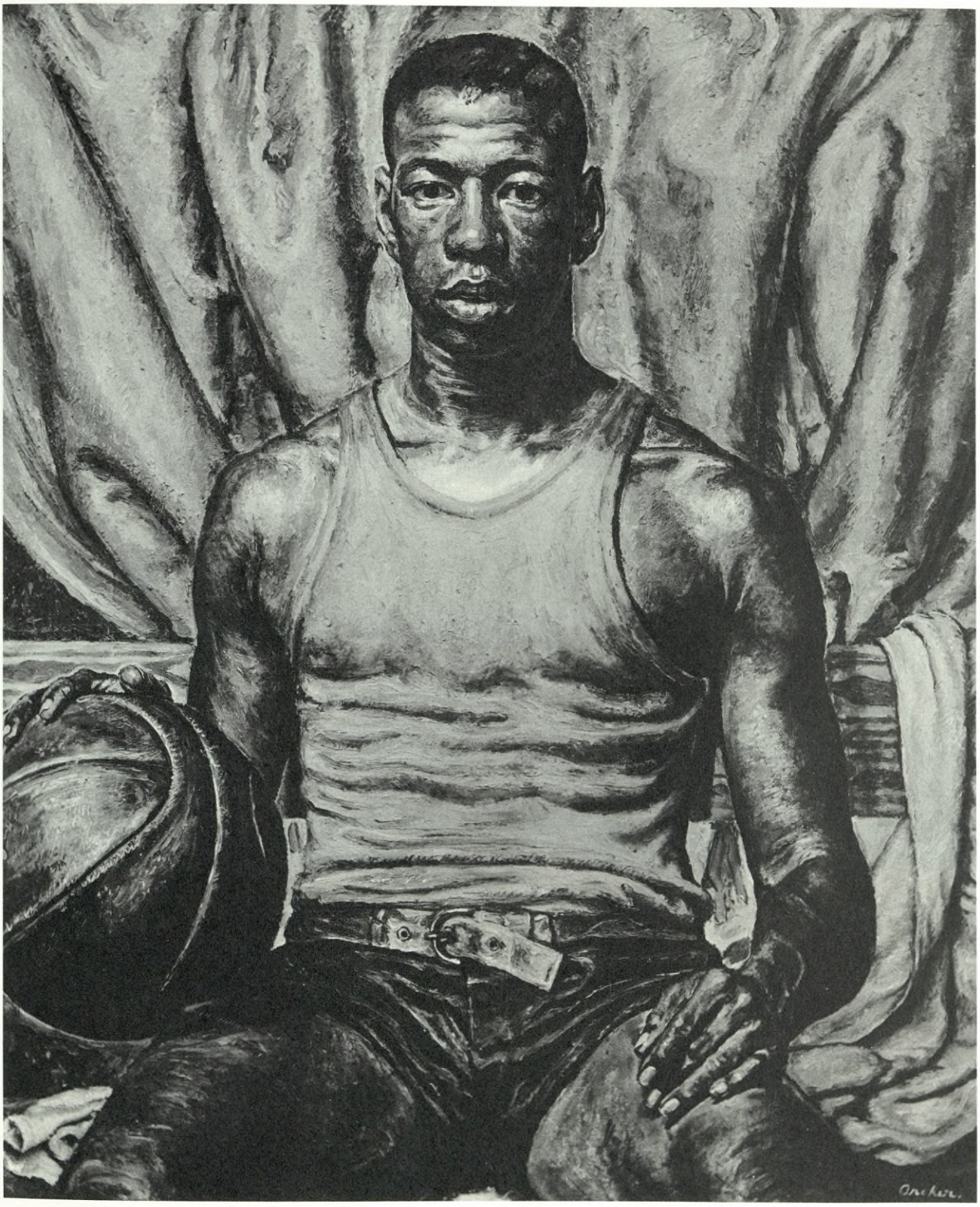
67. ROBERT HENRI, Sylvester

68. REGINALD MARSH, Negroes on Rockaway Beach

69. THOMAS HART BENTON, Plantation Road

70. ALEXANDER BROOK, Georgia Jungle

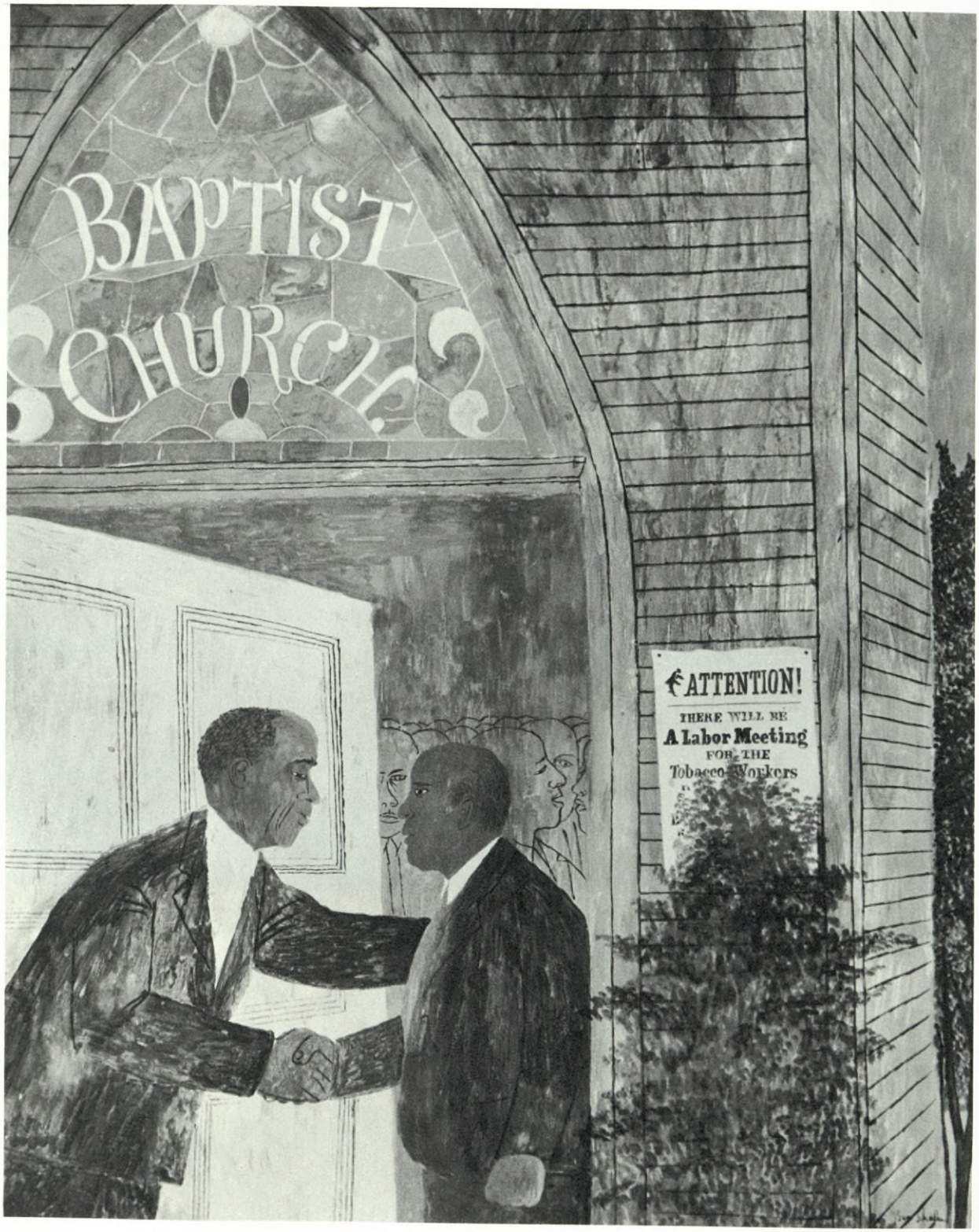
71. WILLIAM H. JOHNSON, Girl in a Green Dress



72. EDMUND ARCHER, Howard Patterson of the "Harlem Yankees"

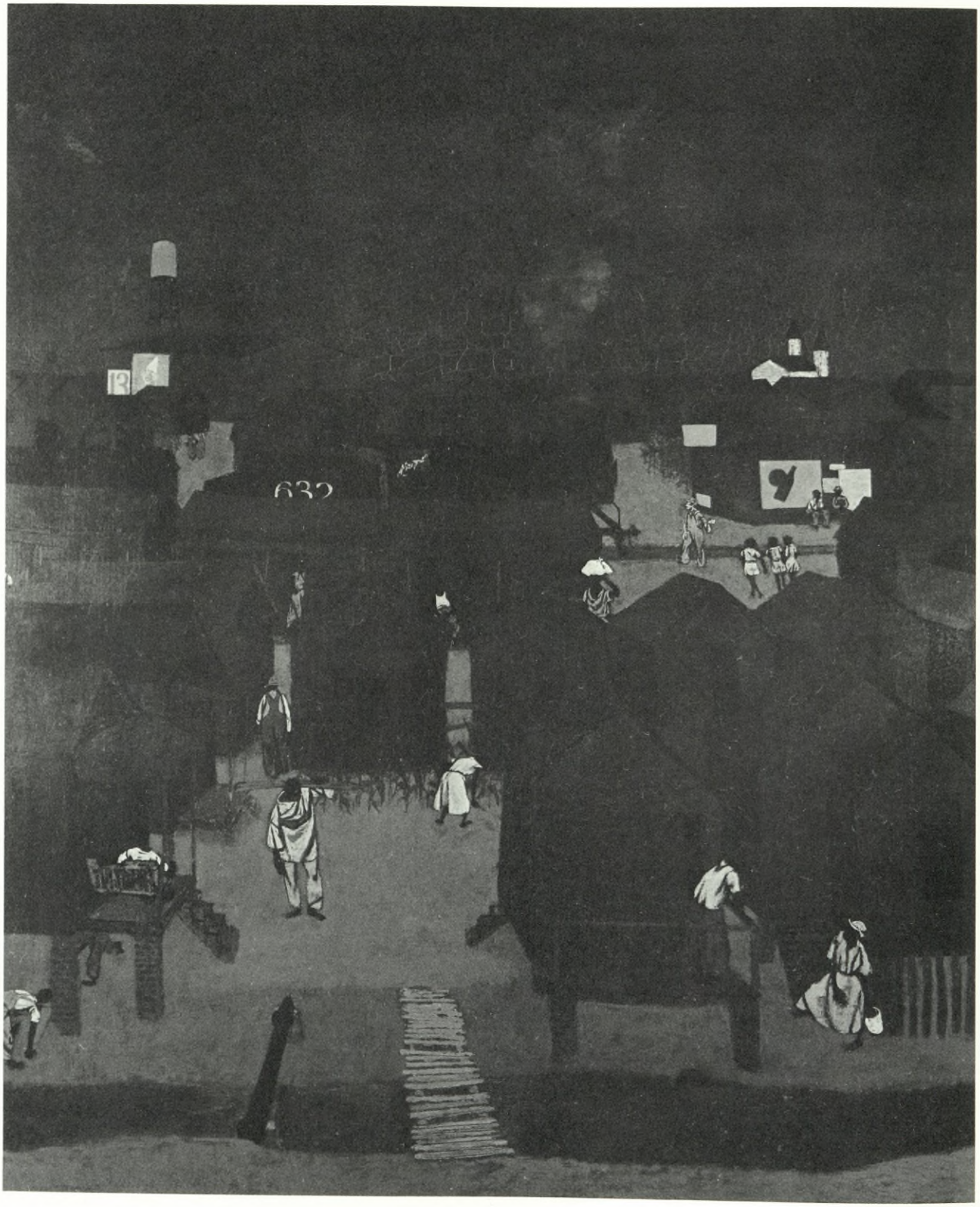
73. JACOB LAWRENCE, And the Migrants Keep Coming

74. HORACE PIPPIN, The Holy Mountain, No. 3



75. BEN SHAHN, The Church is the Union Hall

76. JOSEPH HIRSCH, The Lynch Family



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78. RAPHAEL SOYER, City Children

79. ANDREW WYETH, Granddaughter

80. JACK LEVINE, Birmingham, 1963

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